



SUMMER SPECIAL

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THE HISTORICAL STORIES REVIEWED

INTERVIEWS:

ADRIENNE HILL & HUGH DAVID

TARGET- The complete guide

EXCLUSIVE!

Photos from the missing HIGHLANDERS





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Bewitched and bewildered! Susan (Carole Ann Ford) and Barbara (Jacqueline Hill) study the oriental decor in Marco Polo.

The stories in *Doctor Who* that are set in the past can be divided into two main categories, the historical and the pseudo-historical. This Special explains these

two categories, examines the stories that fall into each one and looks at the rise and fall in popularity of the historical stories in general.

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ADRIENNE HILL

In a Special devoted to history in *Doctor Who*, it seems appropriate to turn to one of the historical companions for an interview. Patrick Mulkern considers the character of the Trojan maiden Katarina, and talks to the woman who played her, Adrienne Hill...



Katarina was perhaps the most tragic of all the *Doctor Who* girls. Not only did she have the briefest period as a companion, she was also one of the very few to die. She remains to this day one of the enigmas of *Doctor Who*. Little more than an incidental character appearing in five episodes, the fact that she travelled once in the TARDIS, and appeared in two consecutive stories has marked her out as one of the long line of female companions.

Katarina first appeared in *The Myth Makers* (during William Hartnell's Third Season), in a minor role as the handmaiden to the prophetess Cassandra. One of many slaves in the imperial household of Troy, she was called upon by Vicki to help Steven back to the TARDIS. He had been badly injured in battle and Vicki delegated the task of tending him to Katarina, as she herself was determined to escape Troy while she could with her new-found love, Troilus.

The Trojan handmaiden was extremely naïve, believing everything her mistress had told her, obeying without question, in constant fear for her life, yet accepting death was something which the Trojans saw as an honour, a blissful achievement.

Cassandra had foretold Katarina's death, and thus when she entered the Doctor's TARDIS, Katarina believed she was in limbo, on her way to the Place of Perfection.



Photo - Steve Cook

INTERVIEWED

The Doctor tried to disabuse her of this idea. If he had expected his new passenger, like many before her, to be incredulous at the sight of the TARDIS, he was to be disappointed.

She interpreted it as a temple and the Doctor as a great god. He bade her tend Steven's festering wounds,

while he struggled desperately to get them to a planet where the young astronaut could be looked after. It left the Doctor little time to explain things to Katarina, only that she was inside a TARDIS and that she should address him as 'Doctor', not 'Great God' or 'Lord'.

The following week saw the first episode of *The Daleks' Master Plan*. Called *The Nightmare Begins*, it was indeed a nightmare for Katarina, having to cope with, among other things, an intruder in the TARDIS (Bret Vyon) and the sight of the 'Evil Ones' (Daleks) in the spooky jungle on Kembel.

It was a pleasant surprise for viewers to be greeted with a new companion so unexpectedly, particularly one as refreshingly different as Katarina. But the character was too restricted to last for long. So many things had to be explained to her, even a simple concept like a key. She could not therefore easily interact with the other characters.

While the Doctor found her charming, Steven found it hard to appreciate her total ignorance of so many things he took for granted. When Bret tried to get her to move the Ship, she said, 'Only the Doctor works his temple.' She thought and existed on a totally different plain. It was excellent characterisation, but rather restrictive within a 'fast-moving' fantasy series.

Donald Tosh, script-editor at the time, remembers clearly the limitations Katarina presented. "John Wiles and I realised all too soon that we had taken on an enormous problem in importing such a character into the regular team. She had to think and react as someone who had lived and learnt at the time of Troy, while her fellows thought and reacted as Twentieth-Century people. Consequently, she was very difficult to identify with, and even harder for us was knowing exactly how such a person did think."

Having had little to do in *The Daleks' Master Plan*, Katarina came to a rather spectacular end in the fourth episode, *The Traitors*. The Doctor and his friends had stolen a spacecraft to escape the Daleks, and after take-off the old man sent her to check that an airlock door was shut properly. Kirksen, a fugitive from the planet Desperus, had concealed himself on board and pulled Katarina violently into the airlock. He threatened to kill her if Bret didn't pilot the craft to Kembel. He didn't realise that the Daleks had taken the planet over, and that there was no way Bret would allow them to turn back.

The Doctor and Steven fought desperately to persuade Bret to change course and Kirksen to release his screaming hostage. However,



Adrienne Hill as Katarina in *The Daleks' Master Plan*.

Katarina could see the plight of the situation, how important it was that her 'Lord' reached Earth to warn them of the Daleks, and she took the only way out she could perceive. As Steven looked on in alarm she struggled to reach the door switch. "No, Katarina. Not that button! Katarina!" In a few seconds, it was over. The door glided open and Katarina and Kirksen were sucked out into endless vacuum of space.

The Doctor had seldom looked more shocked or saddened. Could Katarina have realised what she was

doing? Had she deliberately sacrificed herself? He had impressed upon her the importance of their mission to save the universe. Had she thought her life a small penalty for that goal? The Trojan girl had had no great fear of death.

In a way, the last few days had been one long nightmarish journey to the Place of Perfection, which as Cassandra had prophesied, Katarina had now found.

Now we turn to Adrienne Hill, the actress who played Katarina all those years ago. ▶

INTERVIEWED

ADRIENNE HILL

Doctor Who Magazine: How do you feel about all the publicity you've been getting recently for what boils down to a month's work twenty-one years ago?

Adrienne Hill: It's just amazing. I couldn't believe it at first, because I'd forgotten all about *Doctor Who*. I mean, a great deal of things have happened to me since 1965. I went away to live in the States for a long time and that must have been when *Doctor Who* became really popular. And even when I came back, I knew nothing of it until Gay Search tracked me down for the *Radio Times Special*. Until then I never realised *Doctor Who* was so BIG! I must admit I feel a bit of a fraud having only been in five episodes.

Can you tell us something about your family background and how you got into acting?

I was born in Plymouth my family are Devonian. We moved around a lot during my childhood, and I went to thirteen schools in all. Places far and wide, like Ireland and Scotland.

When I eventually left school, I went to drama school at the Bristol Old Vic and from there I went to the Old Vic Company in London. And I did a lot of rep in Lincoln, Canterbury, Colchester, Sheffield... It was a wonderful start. I worked solidly for eight years in the theatre.

How did you come to land a major part in Doctor Who?

Quite by chance. I was understudy to Maggie Smith in *Mary, Mary* and one day she was ill and I had to go on in her place. It was my lucky break, because Victor Ritelis was in the audience and he was the PA on *Doctor Who*.

He asked me to go along to the BBC to read for Verity Lambert and Dougie Camfield. That was for another part before Katarina, which Jean Marsh eventually got, as the sister of Richard the Lionheart. I don't think I was quite tall enough. But then Dougie asked us both back a few months later to appear in the Dalek story. We just got a phone call out of the blue.

What do you remember about The Myth Makers?

There were some brilliant people in it: Frances White, Barrie Ingham, Max Adrian... they'd been doing it for about a month and were just leaving. I can remember going along for the last

episode and thinking, 'Good Lord. Is this *Doctor Who*?' I was terribly impressed.

So you were happy about appearing in Doctor Who?

Oh yes. Over the moon. I thought it was a super show, and it was something that we all watched avidly. I phoned people up and said, 'Guess what I've got a part in!' I was delighted!

Did your predecessor, Maureen O'Brien impart any advice to you as her replacement?

Not especially, but I remember her being very friendly to me. I went out and had lunch with her and Peter Purves, and they told me what to expect; the tight schedule, how to cope with Bill (Hartnell) when he forgot his lines. Bill was terrified of drying, and that used to make him a little bit cantankerous. But he was really nice to me; he took me under his wing. I told him that I'd done very little television, and he undertook to become my mentor and give me the benefit of his wide experience.

Some of Bill Hartnell's co-stars have said that he could be difficult to work alongside. Did you ever find that?

He used to get a bit crotchety. But it was the drying I remember most. It was a terrifying situation. We couldn't go back and edit things out, so you really had to be on your toes, because you really did not know what Bill was going to say, or where he was going to go.

Did you feel that the script-writers did tend to give the Doctor pages of speeches and explanations, while the other characters nodded and said, 'Yes, Doctor'?

That was the only thing I didn't enjoy. I loved filming my death, and meeting all the people, but everybody else had much more exciting things to say than me. All I had to say was, 'Oh no, Doctor!' and 'What's happening, Doctor?' Not the kind of role I was accustomed to playing.

In fact, it was rather frustrating, because a main part of the plot, which would have made more sense of my character, had to be chopped. It was something about reading signs and portents, indicating from the start that Katarina's days were numbered. And now of course, it's all been wiped except for just one tiny second. It's a tragedy!

Have you seen that clip?

Over and over and over again. When they used to do something on *Blue Peter*, particularly when Peter Purves was still presenting it, they'd keep flashing it up.

It was the scene where you were killed, wasn't it?

Just before. I'm in this chamber, struggling for my life, screaming my head off. Amazingly, not laughing, because there's this unbelievable line, 'No, Katarina. Not that button.' It was very hard for us to keep a straight face. We were falling about in rehearsal... And then the clip cuts off just before the marvellous death scene, when I did press the button and we were jettisoned into space.

How did they film it?

We did that on a trampoline, with the cameras filming below us, jumping up and down, somersaults, the lot. I was very proud of that and I'm terribly sorry it's been lost. It was very acrobatic, and quite painful. I remember Doug Sheldon (who was the villain), and I, phoned each other up the next morning to commiserate. He said, 'Can you move, because I can't!'

Had you been on a trampoline before?

No, I hadn't. But if an actress goes to an interview and is asked, 'Can you do this?', she always says 'Yes!', and then goes away and finds out how to do it afterwards. Well, I can tell you, I discovered muscles in my back I never knew I had. Of course, the whole idea was totally inaccurate, because in reality our bodies would have been blown into a million pieces, not all this floating about gracefully, with my hair streaming behind me.

That was shot on film at Ealing wasn't it?

Yes. It was the first thing I did - before the Trojan episode. Jean Marsh and myself both filmed our death scenes on the same day.

So it was known from the start that you were going to be killed off?

I think at that time the producers thought the public might not like to go straight from one girl to another, so they deliberately staggered it out with myself and Jean as two short-lived girls.

What about the costume you were given to wear?

It was a dark green Greek chiton in a soft sort of jersey material. I had a wig too. It was very like my own hair, but longer. At the start, it was all done up prettily on top of my head, but after a few episodes of running through jungles it came down.

What do you remember about your second story, The Dalek Master Plan?

Not a lot. Just a lot of charging about, hiding behind wooden sets and things. Tons of close-ups. I mean that is my main memory: skulking about and saying, 'What next, Doctor?' It was all fun, though. I don't remember the storylines. The Daleks were in the studio, and one of my, 'What's that, Doctor?' lines was said pointing at them.

What do you chiefly recall about your two directors?

I adored Duggie Camfield. He was lovely. Alas! I don't really remember Michael Leeston-Smith, who did my first episode. I didn't feel very much a part of what was going on in that story. I was more keyed up to what was to come.

Did you do much other television work?

A few episodes of *Compact* and a series called *199 Park Lane*, which unfortunately was axed. It was a shame, because they were about to develop the character I was playing into something quite substantial. It was a lousy show but it would have been a super part.

And soon after that you started a family?

Yes. Shortly after doing *Doctor Who*, I married and got pregnant but that didn't stop me working. I did a lot of radio and had a regular character in *Waggoner's Walk* - Myrna Podmore. Then my husband got a job in Holland, so we had to go to live in Amsterdam. That was when my acting career took a nosedive.

We were over there for a couple of years, and then came back briefly to England. And just as I was getting established again, boom, we had to fly off to America. Sadly, while we were there we split up, and I realised I had to find something a bit more dependable in life as I had a couple of kids to bring up. I came back to England, took my degree over three years and then began teaching drama.

And that's what you've been doing until now?

Yes, for the last five years. I came straight in as a head of department, but it was such hard work. They were some really tough inner city schools. I eventually realised I couldn't do it forever and ever.

I understand you appeared on Children In Need with lots of other Doctor Who actors.

It was a wonderful evening; the casts of every show on the BBC seemed to be there. I got a call from the BBC, the secretary of John Whatnot-Whatnot [Nathan-Turner], and was asked to go along.

They had a procession of old Doctors and companions coming out of the Police Box. It was marvellous to see Maureen and Peter again after

because that gave it so much depth?

About a year after you left. Have you kept up with Doctor Who at all?

Well, I don't watch a great deal of television. But I've usually watched the first episode of every *Doctor Who*. You know, when they bring in a new story or a new monster.

Are you going to attend any future DWAS conventions?

I've been invited by Gordon Roxburgh to the one in September. Who knows what one will be doing in September, but hopefully I'll be free to go. These fans are amazing. And the questions! They ask you about the smallest of details, things I would never have noticed at the time. They know every move you made. 'Do you remember when you said this? Did



Adrienne Hill with William Hartnell, Nicholas Courtney and Peter Purves.

so long. We didn't know what we were going to do. It was absolute pandemonium. I've never laughed so much in all my life; Patrick Troughton is such a funny man. While we were waiting to go on, there were literally tears streaming down our faces.

It's a shame that Bill Hartnell isn't around to share in it all.

Oh, it is. He was a magnificent man. When I went to a convention last year, they were showing some of his old episodes about the French Revolution, and it suddenly hit me again just how commanding he was. I found it quite startling to see these old episodes again - it hadn't just been my imagination.

They were beautifully filmed, set in the rolling French countryside. It was really good television - no wonder *Doctor Who* was so popular. When did they stop the historical thing,

that? Turned your head this way?'

Do you enjoy the publicity?

It couldn't have come at a better time, as now I'm gradually freeing myself of everything I've been committed to in the last eight years. It's all part of a master plan to get off long-term contracts so I'll be free to accept parts.

What are your immediate plans?

I'm keeping my eyes open for work. It's a matter of contacting casting directors, some of whom I'm still in touch with, and putting myself forward. So wish me luck!

Do you have any definite ambitions? Any roles you'd love to play?

Oh, I always used to say, when people asked, anything well-written. That's what it amounts to. Huge, big, well-written, wonderful parts! With lots of dialogue and no 'What next, Doctor?'s. ♦

Observing History

Stories with an historical setting, often featuring famous figures like Napoleon, were popular during the Hartnell era of *Doctor Who*.

Here Gary Russell explores the original concept of *Who* as an exploration of the past, and reviews those early stories, and the recent return to history . . .

When he first conceived the idea of *Doctor Who*, Sydney Newman went to his bosses at the independent station of the Sixties, ABC Television and said he wanted to do a children's series about a mad professor who travels back in time in a police box. His bosses at ABC weren't interested.

Shortly afterwards Sydney Newman went on to become head of drama at the BBC, taking his secretary, a young and ambitious woman called Verity Lambert and the idea for *Doctor Who* with him.

Not long after, the programme got off the ground, to be made not by the BBC's world renowned children's department, but by Newman's own drama department. Verity Lambert produced, and the nutty grandfather-cum-professor went back and forth in time with his granddaughter and two 20th Century school-teachers, inside the comfort of his police box.

In those early years, it was that time-travelling aspect that appealed to Sydney Newman, (and bored Verity Lambert and her script-editor David Whitaker). No bug-eyed monsters, was the decree, and you were unlikely to get those in the French Revolution, or the time of the Venetian Marco Polo.

Here we take a brief look at the world(s) of the historical stories that were created to entertain, and educate at the same time, Saturday evening schooltime for the youngsters. And it all started . . .



Introduced by Marco Polo (Mark Eden, centre), the Doctor and the ageing Kublai Khan (Martin Miller) developed a humorous friendship.

IN 100,000 B.C.

. . . which was the original title for Anthony Coburn's first script for *Doctor Who*. The Doctor (never *Doctor Who*) would be on Earth in 1963, where a girl called Susan who, the Doctor claimed, was his granddaughter, had enrolled at the Coal Hill School in South London. At that school she would meet two teachers, one of Science and one of

History, the two lynchpins (subject and character-wise) who the series would evolve around. The two teachers, curious about Susan's apparent 'super intelligence' would follow her home, stumble on the Doctor's TARDIS and fly off to various adventures – the first being the age of primitive man.

So the stage was set for the future development of the series, stories alternating between historical fan-

tasy and science fantasy.

A JOURNEY TO CATHAY

This story took the travellers on the first jaunt in which they encountered real historical characters – something they did not always do in the historical stories. After *An Unearthly Child* Anthony Coburn's second story, *The Robots*, was dropped and Terry Nation's *The Mutants* went into production – enter the 'bug-eyed monsters' in the shape of *The Daleks*. Now *Doctor Who* would never be exactly what Sydney Newman had originally wanted. However, for the first season at least, the production team were committed to their lavish historical stories.

Contrary to popular belief, *Edge of Destruction* was not a last minute fill-in story because the sets for the following tale were not complete. (*Doctor Who Inside The Ship* was a two-part 'character' story, planned and written long before the series even went into production.) It is true that *A Journey To Cathay* (now of course better known as *Marco Polo*) may have had some pre-production problems, but none so drastic that a 'fill-in' story needed to be commissioned.

Marco Polo took the travellers on a seven-episode journey through the snows and sands, on Polo's famous trek to meet Kublai Khan (an expedition recreated recently in the Channel 4 mini-series, *Marco Polo*).

Possibly because it followed in the wake of the thrills of *The Daleks* and the SF theme of *Edge of Destruction*, viewers might have found *Marco Polo* a little disappointing to warrant a whole seven episodes, but that's what they got – and, after all, the story was done on William Hartnell's suggestion!

If *Marco Polo* seemed an over-long trek, then Lucarotti's next story, the historically-based *The Aztecs* created plenty of excitement and intrigue during its four snappy episodes. In many ways *The Aztecs* not only typifies Sydney Newman's idea of what *Doctor Who* was all about, but it is also the best example of history working within the show's format at any time over the last twenty-or-so years.

Unlike *Marco Polo*, there were no 'real' characters in this story – instead, only the setting was fac-



Barbara
(Jacqueline Hill)
wore an
elaborate
headdress for
The Aztecs.

tual; everything else came from Lucarotti's imagination. Right from the word go, it had been suggested that the ancient world was History teacher Barbara Wright's favourite topic, and so this was her story in many ways. It was Barbara who sought out the people, who tried to change their ways and was eventually forced to realise, along with the viewers, that the Doctor and his companions can certainly observe

history but cannot (however well-intended) interfere with it.

Barbara's attempts to stop the practice of willing human sacrifice are thwarted, first by the Aztecs themselves, who would rather lose the love of a reincarnated god than face the wrath of the sky gods, and secondly by the Doctor who (perhaps from experience) realises the extent of damage Barbara could do to her future. ►

◀ The lesson of the Aztec incident was touched on again in the final story of the First Season, *The Reign Of Terror*. Here the travellers found themselves in the late Eighteenth Century, involved in the events leading up to the French Revolution. Although 'real' characters Robespierre and Napoleon, popped up in the story, neither had a significant effect on the story that involved the TARDIS crew.

The Reign Of Terror once again brought up the complicated subject of people interfering in history. However, the Doctor's response in this case was (one hopes), highly inaccurate and misleading. Ian and Barbara are pondering on their reluctance to take the opportunity to kill Napoleon and thus avert future conflicts like the Battle of Waterloo. The Doctor chides them, though, and points out that somehow, whatever measures they took to kill Napoleon would have failed as history shows he was not assassinated.

Now this is all very well, but it is actually morally irresponsible of the Doctor, for had Ian shot at Napoleon, it is far more likely that he would have killed Napoleon before his time and altered the future. Having recently told Barbara that she mustn't alter the Aztec destiny for fear of future events, the Doctor glibly passes over the Napoleon incident, saying it doesn't matter if Napoleon's destiny is interfered with, because we know that he did fight Waterloo.

This is sadly a terrible thesis on which to base his travelling, especially as the Doctor is not unused to confronting alternative futures and the theory that every action opens up millions of possible alternative futures. As a pragmatic scientist, when the Doctor was in his first incarnation, he cannot gloss over events by recourse to the unscientific principle of 'fate taking a hand'. *The Reign Of Terror* therefore seems to place the Doctor's own sense of history into a totally different perspective to *The Aztecs* or, as seen in later stories, places like Rome or Cornwall.

ALL ROADS LEAD TO ... TOMBSTONE?

Although the gap between the end of the First Season of *Doctor Who* and the start of the Second was



Marco Polo

negligible, certain changes took place with regard to the historical stories. First, and probably most importantly, David Whitaker ceased being script-editor before the next historical story, *The Romans*, written and edited by Dennis Spooner.

Spooner was very keen on exploiting the lighter side of the eccentric idea of a man in a flying box travelling through history. Spooner denies that *The Romans* was really a pure comedy, but there is little else that it could be called, except farce.

"Verity wanted to try a comedy, as we'd done virtually everything else," explains Spooner. "There had been a classic Nero in *Quo Vadis*, so

I suppose we were sending that up. Also there was a *Carry On* film in production at Pinewood, and at the time I lived virtually next door to Jim Dale, who was in the film. I went to Pinewood to watch Jim in *Carry On Cleo*, and so my story was influenced by it. We had the same researcher, and the *Carry On* team were never very serious with their research!"

If *The Romans* chose to be humorous in its approach to history, then the next story was the complete antithesis – and was written by David Whitaker who created what he thought should be a good *Doctor Who* historical, *The Crusade*. The time of King Richard's escapades in the Holy Land are perhaps colour-



Marco Polo



ful only in the blood red sense, and not particularly romantic. So touchy were the BBC about the story that rather than have foreign buyers refuse to take the story, they simply didn't offer it abroad and instead advertised *The Space Museum* after *The Web Planet* on overseas sales packages.

David Whitaker created the image of the very determined Richard. Popular history (*à la* Robin Hood) always shows Richard as a quite nice, jolly sort who put everything right that his usurper brother John damaged. According to *The Crusade* however, he was a single-minded man, weary of war, but nevertheless quite immoral and unscrupulous, who plays on the good nature

of his sister Joanna to try to stop the war.

Richard eventually returned to England, but never reclaimed his throne and instead got his just deserts trying to subjugate the French again. *The Crusade* actually puts the characters of the Doctor and Vicki very much into the background, and uses Ian and Barbara as a centre around which the drama of the story unfolds. Apart from that, it is more like a BBC Classic Serial, which really does set out to educate as well as entertain and is probably closest to *The Aztecs* in terms of the original idea of doing historical stories.

It was back to comedy, again of a purely farcical nature, for *Doctor*

Who's next expedition into history, *The Myth Makers*. Donald Cotton chose myth rather than fact to base his story around and so had the freedom to take well-known historical 'real' people, but give them his own characteristics.

MANAGING THE MYTH

Whereas Spooner in *The Romans* injected laughs into a serious situation, Cotton just wrote a comedy about a relatively unknown time. Historians specialising in ancient history, might have a narrative knowledge of what went on them, but what information there is, is distant, and based mainly on Homer's writings and plays of the time. How much of the time of the Trojans is fiction posing as fact can never be answered. So, this throws into question whether *The Myth Makers* should be included as an historical story.

1572 - *The Massacre of Saint Bartholomew's Eve*. For his last story for *Doctor Who*, John Lucarotti went to a subject that he knew well and created a tale full of authenticity and atmosphere, with elements of intrigue and adventure. However, along the way he forgot to include the Doctor and Steven much. In fact, William Hartnell spent more time playing the wicked Abbott of Amboise - getting a chance to be villainous at last.

But the whole story lacked that series continuity needed to make it memorable, something it needed following straight on after twelve science fantasy weeks of *The Daleks' Master Plan*. After the tragic ending of that story, with the deaths of Sara, Katrina and Bret Vyon, the series required something a little more striking than *The Massacre*, and by this time historical stories were proving less than popular with the viewing audience anyway.

Despite the scant material, Peter Purves really did give his all as Steven, and for that reason, his character works well in *The Massacre*, as at last Steven is portrayed as the man of the future lost (and abandoned) in the world of the past. We see his desperate struggles to survive in Sixteenth Century France.

At the end of it though, it is his inability to grasp, (like Barbara and Ian before him) the fundamentals of ►





◀ not meddling in history that causes the rift between Steven and the Doctor, as the latter deserts a young friend of Steven's, Anne Chaplette, leaving her to her possible death as the Massacre begins. Enter young Dodo Chaplet and the Doctor can use this as proof to Steven that Anne may have survived.

Five minutes more careful thinking by Steven would have revealed that the likelihood of Dodo being a direct descendent of Anne is quite small – Anne would have to have married another person called Chaplette to continue her line. Donald Tosh who wrote Dodo's introductory scene seems to have forgotten this!

Donald Cotton took the Doctor, Steven and Dodo to the most obvious time in history to have a good laugh (and rewrite *known* history this time) – the O.K. Corral in America's Wild West. If nothing else, *The Gunfighters* can be held mainly responsible for the eventual demise of historical stories in *Doctor Who*. The educational content was non-existent, the comedy was high camp, and the viewing figures were simply the worst ever, before and since.

The Gunfighters was a fairly in-offensive tale but was made so cheaply and quickly that it ended up being everything *Doctor Who* had striven not to be – hackneyed and laughable. A situation that could not be tolerated.

Treasure Island with its boy hero caught up with the one-legged pirate and his talkative parrot was a popular tale. Wasn't it about time the world of Robert Louis

Stevenson was explored in *Doctor Who*?

Evidently, but why go to Brian Hayles, who had plotted *The Celestial Toymaker*, a fantastical but very serious story a few months earlier? The same Brian Hayles who would later create the menace of *The Ice Warriors* and the politics of Peladon. Probably because they needed someone quickly and, having been a schoolteacher, Hayles could sort out which bits of *Treasure Island* children would like. (ie: lots of fancy swordplay and smuggling on the Cornish coast).

YO HO HO AND A BOTTLE OF . . . PINK GIN?

Taking these ideas and mixing them up with more homage to smuggling films rather than historical fact about such wreckers, Hayles' script straddles that fine border between drama and comedy and finds plenty of both in his characters and situations. If nothing else, *The Smugglers* is a good romp and a clever yarn that is both enthralling and humorous.

Unlike *The Gunfighters*, the comedy here works, mostly because whilst Ben and Polly play the heroic parts, it is the Doctor who provides the comedy as once more he runs rings around his captors – unlike *The Gunfighters* where they outwitted him! However, a new production team, headed by Innes Lloyd, was now in power and the days of the historicals were numbered.

If anyone was less suited to

wandering around in historical settings, it was the second Doctor, whose whimsical humour could never come to the fore while bogged down by historical detail. The whole of his first season seemed so geared to the Hartnell style that when *The Highlanders* came along, it was just like old times with a different face in the TARDIS

The Highlanders was, for many years, the very last of the historical stories, the original idea of educating viewers having failed miserably halfway through the Second Season. From *The Myth Makers* onwards, anything historical had become a mere shadow of the idea's former glory, and Gerry David and Elwyn Jones' script was merely flogging a dead horse.

From the moment he became producer in 1980, John Nathan-Turner said he intended to reinstate the purely historical story and, depending on whether you consider 1925 as too close to the present to be really 'historical', the two part *Black Orchid* was as near to the original idea as it ever could be, bearing in mind the total dissimilarity between *Doctor Who* in 1963 and 1981.

Terence Dudley's research however left a bit to be desired (police boxes didn't exist in the Twenties, so unless Sergeant Markham is yet another renegade Time Lord in hiding, he showed remarkable foresight in recognising it).

One thing that *Black Orchid* possessed that *The Aztecs*, *The Crusade* and the other early historical stories had was charm, that positively glowed and made you wallow in the period. Like the opening of *The Crusade*, the first half of *Black Orchid* is minus any danger – it's all Agatha Christie-style cricket and cocktails.

So far, *Black Orchid* has been the last of *Doctor Who*'s historical stories. Whether any more are in the pipeline remains to be seen, but in the wake of HTV's hugely successful *Robin of Sherwood*, maybe a delve into the legends of Arthurian England or Elizabethan England is required. After all, *Robin* has proved that you don't need laser guns and cutie, cutie robots to keep viewers hooked

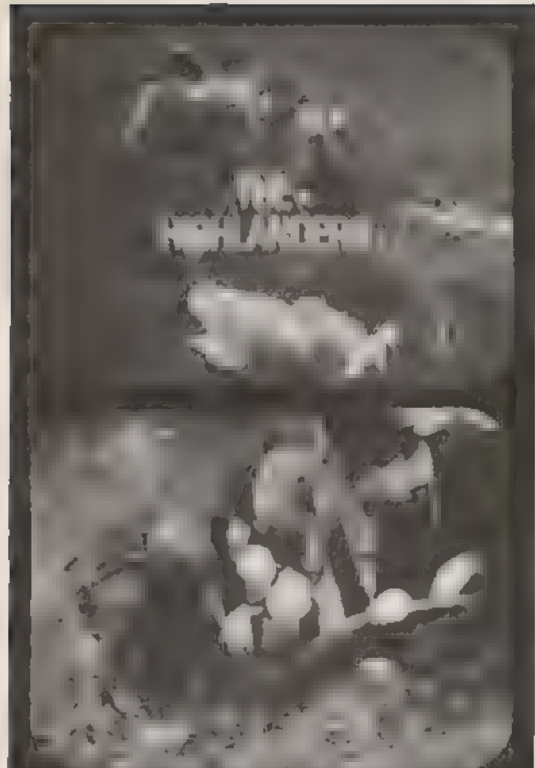
Before long, *Doctor Who* may need to turn full circle to keep itself alive and go back into history, both ours and its own. ♦

THE HIGHLANDERS




While *The Highlanders* lives on in the minds of many viewers, sadly this is one of the stories that are not represented in the BBC archives. Until now, this has meant that younger viewers have not had the opportunity to see this early Troughton story that introduces Jamie McCrimmon to the TARDIS and shows the second Doctor in very versatile form.


Luckily for us, Hugh David, director of the story, has kept a visual record of these episodes and we would like to thank him for lending to us the photographs that appear on the following pages. . .




C 1746. The aftermath of the Battle of Culloden, in which the English Redcoats slaughtered the Highland supporters of Bonnie Prince Charlie. The few survivors flee the battlefield.

The TARDIS lands in a nearby glade, bringing Ben, Polly and a newly regenerated Doctor into unsus- pected danger.


C Ben believes he is back in England 1966, until a cannon ball thuds into the earth at their feet.

The fleeing Highlanders take refuge in a cottage. Alexander and Jamie keep watch while Kirsty tends to her injured father, the Laird. 


C A still-smouldering cannon bears testament to the Doctor's theory they are somewhere in Earth's history. Moments later, they are attacked by Alexander.

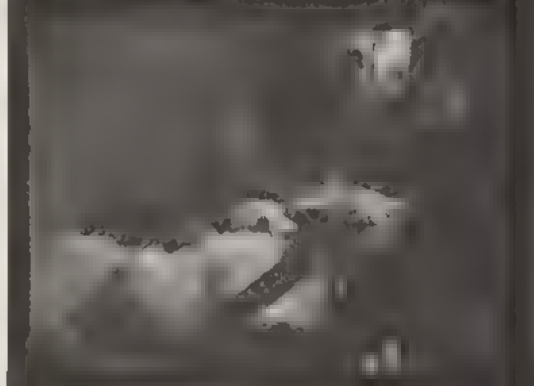
Taken back to the cottage, the Doctor gains their confidence by offering to examine the Laird. 


C However, the Redcoats track them down. Alexander is shot and the others are taken away to be hanged.

An unscrupulous solicitor Grey and his obsequious clerk Perkins observe the arrest and realise they may profit by it. 

C Polly and Kirsty have evaded capture and watch helplessly from a distance as their friends are led to the gallows.

A temporary reprieve as Grey bribes the sergeant to hand the rebels over into his charge. 





C The women spend the night in a cave. Their plans are hampered by the fact that they have no food and no money.

When Kirsty refuses to part with a splendid ring entrusted to her by her father, they argue and Polly runs out into the night.

C Lost and frightened, Polly stumbles and finds herself plunging into a deep black pit...

She is not alone for long, as Kirsty and Redcoat Lt. Algernon Ffinch soon fall in after her.

C At Inverness, the Doctor, Ben, Jamie and the Laird are locked up in a filthy gaol. The Doctor tries to cheer them up with a little tune.

Polly threatens to humiliate Ffinch before his men unless he gives them the money they so desperately need.

C Grey and Perkins instruct Trask, captain of a trading ship, to take the rebels and sell them overseas as slaves.

By a subterfuge, the Doctor gains an audience with Grey and manages to overpower him.

C He spins the gullible Perkins a very tall story and effects his escape in machiavellian style.

Algernon, deserted by the girls, is finally discovered by his men - much to their amusement.





C The Doctor steals into the gaol's kitchen to don the disguise of an old washerwoman, but time has run out for him.

In thick fog, the rebels are ferried across the water to Trask's ship *The Annabelle*. ➤

C Once on board, they witness a man being deliberately drowned overboard. Trask warns the same fate awaits all trouble-makers....

Stowed in the hold, Ben and his fellows meet Scot supporter Mackay, *The Annabelle's* former captain, betrayed by his first mate Trask. ➤

C The Doctor is sitting in wait in a local inn, when Polly and Kirsty arrive, posing as orange-sellers.

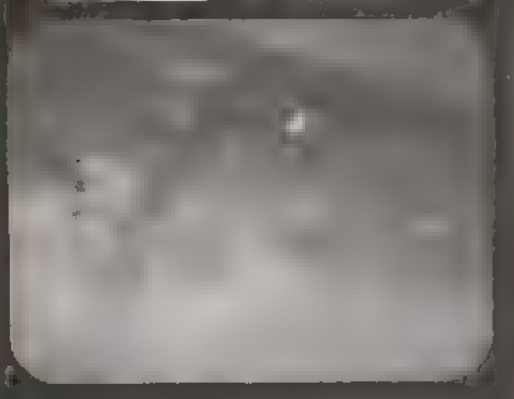
They embarrass 'Algie' into telling them all he knows of Grey and his inhumane intentions towards their comrades. ➤


C When Perkins begins to harass the girls, the Doctor tries to dupe him again, but it takes a pistol to keep him at bay.

They spend the night in a barn. The Doctor works out an ingenious rescue plan, but he is too tired to relate it to them. ➤

C Grey and Trask conclude their business with legally binding documents, which all prisoners must sign.


Ben destroys the contracts, and in fury Trask orders him tied up and keelhauled... but Ben manages to free himself. ➤






C The trained sailor swims ashore. Drenched and chilled to the bone, he waits on the quayside.

But he runs straight into a Redcoat. It turns out to be the Doctor, in another masterly disguise. ➤




C They return to the stable and lay plans to sail across to *The Annabelle* and pass weapons to their comrades.

The Doctor diverts attention by boldly confronting Grey in his cabin and presenting Kirsty's ring to him. ➤




C Its royal insignia convinces Grey and Trask that Bonnie Prince Charlie is hiding among their prisoners below.

A fight breaks out in the hold. The rebels overcome their captors, and in a violent climax, Jamie slaughters Trask. ➤



C The Highlanders commandeer *The Annabelle* and decide to set sail for France and freedom. Perkins begs to join them.

The Doctor, Ben, Polly and Jamie take Grey back to the soldiers on the quayside at Inverness. ➤



C The Doctor confers with Finch and his colonel, and Grey is soon clapped in irons for his crimes. Then 'Algie' lets the Doctor go free.

With Jamie as their guide across the glens, they recover the TARDIS, and the young Scot decides to join in their travels. ➤



HUGH DAVID

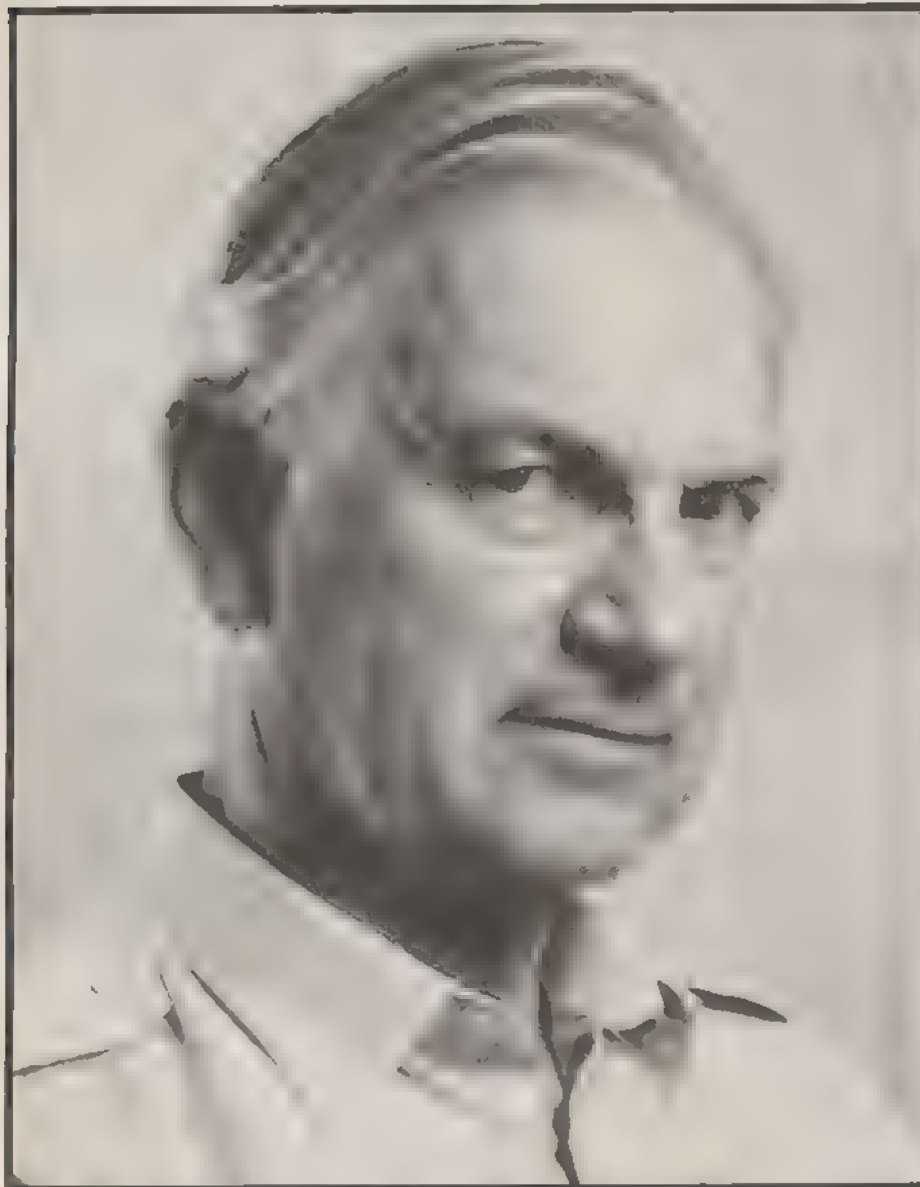


Photo - Steve Cook

INTERVIEWED

Hugh David, director of *The Highlanders* and *Fury From the Deep* talks to Patrick Mulkern...

Now one of the television industry's top independent producers, Hugh David is a man of many talents, who has excelled in several fields, including acting and directing. For *Doctor*

Who in the late Sixties, he directed two very significant stories, *The Highlanders* and *Fury From The Deep*. All episodes of these stories have sadly been wiped, but they remain remarkably fresh in his memory.

Hugh David's association with *Doctor Who* began at a very early stage; in fact it could hardly have been earlier. It was 1962, and Sydney Newman, the new Head of Drama Series and Serials at the BBC, was

casting around to find a new idea for a children's TV serial. Newman's fertile imagination had already given birth to the cult ABC show *The Avengers*, so it was not surprising that he should develop another formula for success.

As Hugh David remembers: "Rex Tucker, a very great friend of mine, was approached by Sydney, who felt that there should be a serial which gave the children something very new, and Rex knew that science fiction would be popular. So they developed the idea of this eccentric with the ability to go backwards and forwards in time, but it was still all very vague.

"I remember Rex giving me either the back of an envelope or a serviette, something like that, on which they scribbled down the vague idea behind the serial, and at the bottom they wrote 'Doctor...? ... Who?' 'They left a space to fill in the name, but they just couldn't think of anything suitable, and when they took a casual look at it Rex said 'Doctor Who', and that's how it stuck.

"I actually kept that scrap of paper for many years, before I lost track of it. I wish I'd held onto it, because it would be priceless now."

"I didn't relish the idea of another long-running serial so soon."

This was long before producer Verity Lambert and star William Hartnell had even been considered. The Pilot Episode version of *An Unearthly Child* was originally written not by Anthony Coburn but by C.E. Webber. "Bunny Webber wrote the first script and Rex was acting as producer/director. In fact, he asked me if I'd like to play the central figure, Doctor Who. My answer was no, because I'd just played the lead for a year in a soap opera called *Knight Errant* for Granada, and like anybody who appears on television, I was stopped in shops and asked for my autograph all the time.

"Initially, it's quite gratifying but after a while you can't go out, you can't eat in a restaurant, and you have no privacy. But I did earn a lot



THE HIGHLANDERS ● FURY FROM THE DEEP

of money from it which helped me to buy this house. I didn't relish the idea of another long-running serial so soon, because I hadn't much enjoyed the previous experience."

Doctor Who was shelved for several months and Rex Tucker moved on to another project, yet Sydney Newman was still determined to get it off the ground. "One day, an old colleague of his at ABC, Verity Lambert rang him up and asked if he could find her some work at the BBC. She was a very bright woman, and Sydney knew she'd be perfect for *Doctor Who*. She obviously had her own ideas for the

lead actor, and how the show should look, and it eventually came on air in 1963.

"Did you hear the big scandal about the Daleks? Well, in the script, they were described as robot-like creatures from outer space, which spoke in grating voices. A rather bland description for which Terry Nation was showered in praise and, in a few years, earned himself about a quarter of a million pounds. Ray Cusick, the poor chap who spent hours designing the wretched things and was responsible for their celebrated appearance, received about a hundred pounds

and no recognition."

In the next few years, Hugh made a gradual progression from acting into the field of directing. It was mainly a reaction against the rigidity and staid approach of many old-school directors in television at that time, which he felt was restricting his talents and his performance.

With the advent of BBC2, there was a massive in-take of directors, a perfect entry route for his ambitions in that respect. In the mid-Sixties, as a BBC director, Hugh's long-term contract gave him a great deal of experience on shows like *Compact* (many editions of which went out ►

live), before moving on to the prestigious classic serials. In the winter of 1966, he was approached by Innes Lloyd to direct four episodes of *Doctor Who*, called *The Highlanders*.

"There's a limit to what you can do with science fiction, how many times you can have a man in a suit covered with tentacles running around."

"That was the last story set purely in the past," Hugh remarked. "Innes and his team decided that the history stories were not popular enough. And I think it was a shame, because there's a limit to what you can do with science fiction, how many times you can have a man in a suit covered in tentacles running around. The contrast between the sci-fi and the past was important.

"That was the story that introduced Jamie. The character was worked out well in advance, but I actually cast Frazer Hines in the role." *The Highlanders* was Patrick Troughton's second story, and he was still experimenting with the character. The tall hat, the recorder, and the enjoyment of dressing up in strange costumes were evident throughout. Anneke Wills and Michael Craze as Ben and Polly were virtually old hands by that stage.

However, there was one moment which Michael Craze found particularly daunting: "The end of one episode had Michael being keel-hauled by the vicious slave traders. He was covered in a sack, tied to a plank, and lowered gradually over the side of the ship – into the tank at Ealing Studios.

"It was a very dangerous stunt and we had a special quite expensive team in to handle the wiring system. I asked them if anything could go wrong – and they said they never made mistakes and that was why they were so expensive. Michael Craze did survive the ordeal."

Hugh David also cast Hannah Gordon in one of her first television roles as the Highland lass, Kirsty.

Although the story was set around the battle of Culloden, the crew went no further than Frensham Ponds for their location filming: "I had to simulate the aftermath of the battle, and I could have spent hundreds of pounds on extras and props and period costume. However, the story began



with three Highlanders fleeing the massacre, and I had them come running over the top of a ridge behind which we'd set up a lot of explosives and the like. Adding a few sound effects completed the illusion and cost nothing."

Immediately following his excellent work on *The Highlanders*, Hugh was asked by producer Innes Lloyd to direct another *Doctor Who*.

"Another script landed on my desk, a story called *Atlanta* or something [*The Underwater Menace*], which eventually I didn't do. It was passed onto Julia Smith who now produces *EastEnders*. The

concept seemed to me to be too weighted against us. I loved challenges, but this was too difficult. It just didn't work.

"I have no rules – I just say, 'Does it work?' That story called for things which frankly were impossible to achieve on our budget. We had so little money then. It concerned a sort of Hitler, who'd gone down in a U-boat and arrived in an underwater city (Atlantis) and started up a kind of Nazi enclave. Quite a good story, as long as we could do the underwater photography.

"I contacted a guy at Pinewood who'd just done the James Bond

film, *Thunderball*, which featured a lot of underwater sequences, and I thought there might be equipment left over which they didn't require. I asked if he could give me any advice, and told him the outline of the plot.

"He asked me how much money I had, and I said £3,500 above the line for the whole show. He sighed and said '£3,500? Mmm. Well, on our underwater sequence alone we spent £3 million and that wasn't enough. Any more questions?' And I put the phone down.

"So I told Innes I couldn't do it. You couldn't take a tiny tank at Ealing and pretend you were in the middle of the Atlantic Ocean indefinitely."

"Pat told me Fury From The Deep was one of the best he'd done."

Fury From The Deep was not quite so impracticable as *The Underwater Menace*, although it was beset with problems – not least freezing weather conditions and the need for two helicopters.

By this time Troughton was much more confident in the role. "Pat told me *Fury From The Deep* was one of the best he'd done. That was quite a big story – equally bizarre. It required about ten days filming altogether, down near the Thames Estuary. We had terrible weather! The sea was frozen over at the water's edge.

"The basic story was extraordinary. It was about a gas platform out in the North Sea, but not far offshore. The gas was being pumped through pipes to an installation on land and some evil force had taken it over. Like ivy choking a tree, this seaweed was working its way from the platform, up the pipeline, to the shore where it was infecting the humans. There were two immediate problems.

"Would the British Gas Authority let us have a natural gas platform? And if so, would they allow us to cover it with seaweed?" Hugh laughed. "I love asking these extraordinary questions. Well, I didn't have to phone up; I knew what the answer was going to be. Not on your life. Had they said yes, I don't know where we'd have got that amount of seaweed from.

"Anyway, in the end I thought of some of the old Thames forts, once used by pirate radio stations. Their

resemblance to natural gas platforms was about one per cent – the fact that they were stuck out at sea! In the end we went to Radio 390, about forty miles out from the Thames Estuary, which had been completely abandoned.

"The only remaining problem was how we were going to cover it in seaweed. So I went to Jack Kline, in charge of the Special Effects Department, to see if he'd got anything which he could produce in bulk, inexpensively. Funnily enough, he'd just discovered a device which could pump out fire-fighting foam, in massive quantities. It was very impressive, but I thought what's it got to do with seaweed?

"Then, I had a brain-wave. I remembered cuckoo spit, produced by little aphids on plants, and I had the idea that all the seaweed figures would surround themselves with this lather they produced. I was very pleased with the results.

"Then we had great trouble drawing the sea water up to produce any foam, let alone cover the fort. I don't know how they did it in the end! Poor Peter Day, the visual effects man, had to be left there overnight setting it up and obviously he wasn't terribly happy about it. The weather was atrocious and it was on the cards we might not have been able to get back to him for a whole week."

This was all to create one of the story's most spectacular sequences. The Doctor had to fly a helicopter out to the gas platform to rescue Victoria from the weed, before the place was totally engulfed in foam. It called for a high degree of aerobatics, but Hugh David had to cross yet another hurdle before he could get it off the ground: "Pat Troughton refused point blank to go up in the helicopter. Not even six inches off the ground.

"But the Doctor was supposed to be flying it, and in keeping with his character, it had to be rather hair-raising. As the Doctor had never flown one before, the helicopter had to do all sorts of amusing things – diving, and looping the loop, etcetera.

"Pat said he didn't mind sitting in one, however, and would allow the blades to go round, as long as it stayed on the ground. So we filmed that at Denham. I borrowed a collapsible pram from one of my children, and wheeled the camera-



man on it quickly underneath the helicopter. He used a swivel lens to give the impression of it sweeping up into the air."

However, two helicopters and a great deal of expertise were required to shoot the main part of the rescue sequence. "On camera, there was a Hughes 300 helicopter piloted by a chap from Denham, an ex-Fleet Airline pilot called Mike, but we also needed another chopper to film it from, an Alouette, a jet-propelled French model. So it was again quite costly. A top cameraman Ken Westbury, who did *Tender Is The Night* recently, sat strapped into the doorway as we pulled away from the ▶

INTERVIEWED

HUGH DAVID

fort. I was beside him directing, also acting as his assistant loading up film.

"It was November, we were running out of light, the wind was at about forty knots, (fifteen knots faster than the limit) and we were hovering above the freezing sea through the open door of a helicopter. It was, to say the least, a nerve-racking experience. We might have been in the Antarctic.

"Incidentally, a rescue team was standing by in RAF Marsden but we were told that if anything happened and we went under, we had to stay inside until the blades stopped turning, or we might have been cut in two.

"Mike the pilot made the most spectacular flight I've ever seen. He was really marvellous: he flew right under the fort, and between its catwalks, which were only about sixty feet high. The one thing that particular model wasn't equipped for was a loop-the-loop. I asked him to do a semi-circle coming from one direction, and then again from the other. We reversed the film and stuck it together and it worked very well.

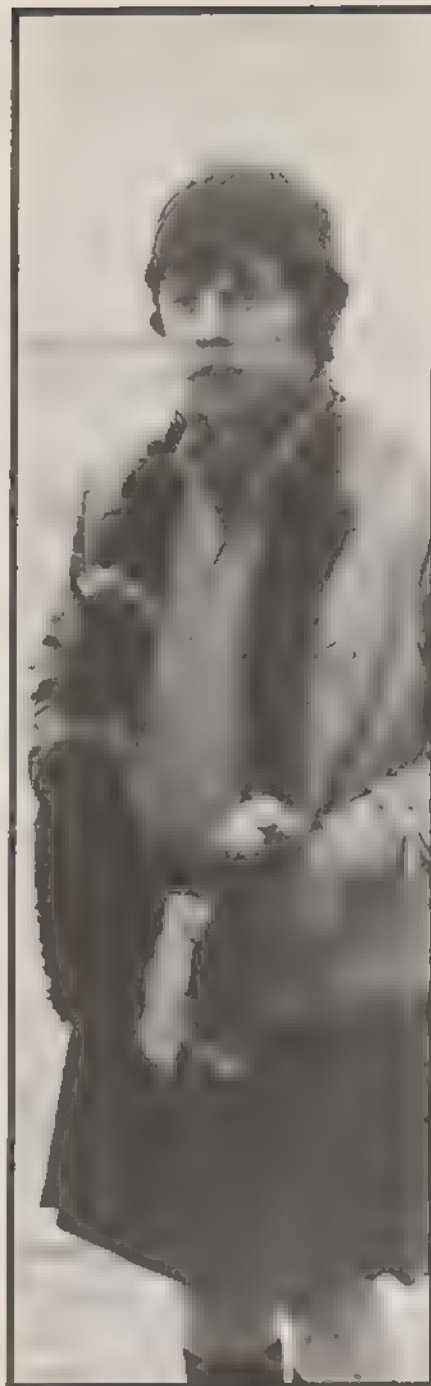
"Coupled with all that stunt photography, it really was a terrific sequence and I wish we'd got it now! I came across a can the other day, but unfortunately it was just the soundtrack. Just a lot of whining noise really."

A pity indeed, that Hugh didn't save this scene, which would have well represented a story no longer in the BBC Archives.

The only scene that survived because it was later re-used in *The War Games* showed the TARDIS come spinning through the air to land on the sea. "The TARDIS had always been seen landing in a leafy glade or a car park somewhere, and I thought I'd go for something different. After all, I had two helicopters at my disposal. We attached a quarter-size model of the Police Box to a cable and dangled it above the water."

One of the most chilling moments in the story came when Maggie Harris (played by June Murphy) was drawn into a trance and walked into the sea. Only absolute professionalism could have made an actress wade into the biting water.

"It was freezing," Hugh remembered. "But if you say you've got to, you do find this strange ability to



cope for a while. We put some foam on the surface and told her to walk into it and go under, but it wasn't as simple as that. The tide was out and the sea was very shallow and she went on and on and on. She could have walked half a mile and the sea would have only reached her knees. It was unbelievable.

"So I had to shout to her to walk on her knees, then go down on her hands and knees, and then duck her head under. She could have walked half way across to France. Anyway, we had towels and a hot bath, a drink, whatever she wanted, laid on up at the hotel. We got her back there in about three-and-a-half

minutes by helicopter!"

The theme of possession was one of the story's strong points, with strands of seaweed emerging from people's sleeves, gas streaming from mouths – indeed some of the shots were deemed too disturbing to be shown and had to be toned down.

"A lot of it was suggestion, which I prefer to do," Hugh explained, "but one idea to illustrate the characters being taken over, was to give the actors charcoal biscuits to munch on. It made their tongue and teeth go black, and I would direct them to turn around, open their mouths wide and exhale heavily. The camera zoomed in on the black.

"It was edited down because it was thought too terrifying for the kids."

Whenever any particularly dangerous or complex scenes were called for in those days, the production team would have to transfer to the large sound stages at Ealing Studios. Although much of *Fury From The Deep* was videotaped in Television Centre, a larger scale set of the refinery control area was constructed for the climax when the foam and weed burst in. The set was so large that it occupied the whole of Studios 3A and B.

"The set was rather like a James Bond set – only done on fourpence! It was raised up on to different levels, and we had lots of perspex cylinders coming in filled with gas, which were being attended to by white-coated scientists. The seaweed figures were going to appear behind the perspex and smash their way through, letting in all the foam. And I intended filling the massive set with foam.

"I got four film cameras dotted about, one very high up, and it wasn't going to be rehearsed. It was one take. I told the extras not to worry, we were going to fill the place with foam and they were to get out of the set, one way or another, after a lot of confusion and panic.

"What ensued was fantastic from my point of view, because it was real-life panic."

"Well, I had no idea of the speed of this foam. Apparently, there were about fifty gallons of water a minute going into it. So I gave the word, and it all started up. For about thirty seconds nothing happened, so I called, 'Keep acting. It's gonna



Fury From The Deep.

happen in a moment!’

“Suddenly, the place convulsed. Foam gushed in at an incredible speed. A lot of actors were on a high platform, and when they got down, they could not see where they were going. They really did panic. What ensued was fantastic from my point of view, because it was real-life panic. There was about six inches of water in the studio after that.”

Fury From The Deep was Deborah Watling’s final performance as Victoria, and Hugh David worked out something rather special for her departure. “I wanted to get the feeling that the Police Box was going up like a rocket, leaving her

behind on the beach. It was rather a plaintive shot, because as we had such terrible weather, nobody was walking along the front at Margate, and the shoreline was in a very strange configuration, and the sea was right out.

“We got up in the helicopter, just above her head, and looked down on her. We added a ‘20 to 1’ lens, which allows a picture to grow twenty times bigger. So as she stood there waving, we soared up in the helicopter and zoomed out the lens, and she became a tiny dot on the beach below. We stuck that on the screen in the TARDIS in the studio – the last shot of Victoria.”

Doctor Who was only one of many shows to benefit from the talents of Hugh David. Among so many, perhaps *The Pallisers* (a two-year contribution) has been his most notable success. Nowadays, he is an independent producer with his own company *Wildacre Productions*, which he runs from his home in Windsor. He gives up a lot of his time to deliver lectures on television and script-writing – an art to which he has dedicated his career.

Our thanks to Hugh David for giving up his valuable time and for remembering everything in such meticulous detail twenty years after the event. ♦

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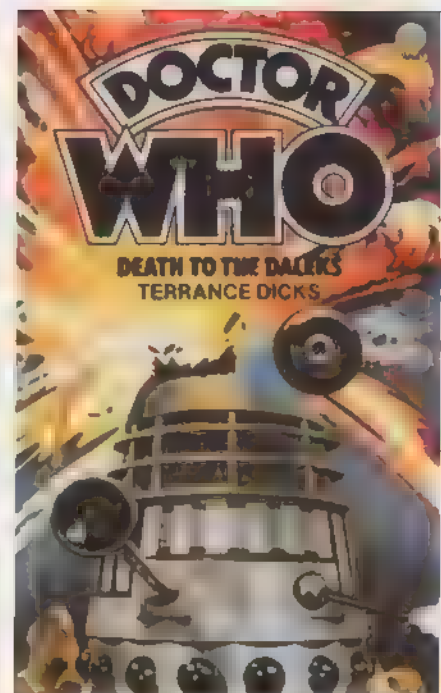
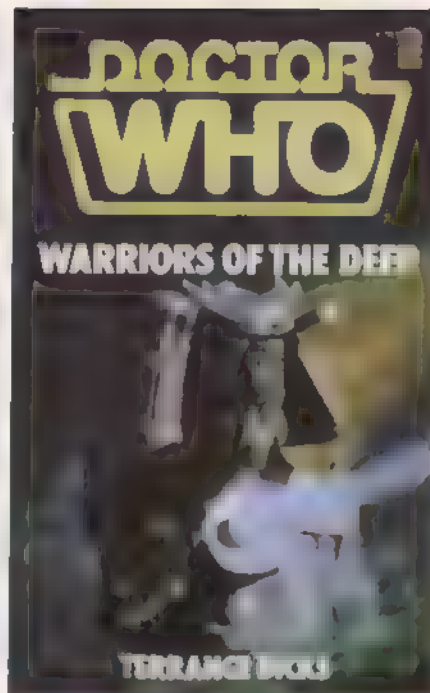
DOCTOR
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DOCTOR
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BBC tv
APPROVED



The novelization of *Doctor Who* stories has provided a welcome added dimension for fans of the series.

Over the years, the books have grown into a collection of viewers' favourite stories. Here we present a checklist of the novels, in the order in which they appeared on the bookstands.

| NO. | TITLE | AUTHOR | PUBLICATION DATE OF PAPERBACK VERSION | COVER ARTIST | REPRINT ARTIST |
|-----|------------------------------------|--------------------|--|-----------------|------------------|
| 16 | <i>The Daleks</i> | David Whitaker | 05/73 | Chris Achilleos | N/A |
| 12 | <i>The Crusaders</i> | David Whitaker | 05/73 | Chris Achilleos | Andrew Skilleter |
| 73 | <i>The Zarbi</i> | Bill Strutton | 05/73 | Chris Achilleos | N/A |
| 6 | <i>The Auton Invasion</i> | Terrance Dicks | 01/74 | Chris Achilleos | Andrew Skilleter |
| 9 | <i>The Cave Monsters</i> | Malcolm Hulke | 01/74 | Chris Achilleos | N/A |
| 18 | <i>The Day Of The Daleks</i> | Terrance Dicks | 03/74 | Chris Achilleos | Andrew Skilleter |
| 23 | <i>The Doomsday Weapon</i> | Malcolm Hulke | 03/74 | Chris Achilleos | Jeff Cummins |
| 15 | <i>The Daemons</i> | Barry Letts | 05/74 | Chris Achilleos | Andrew Skilleter |
| 54 | <i>The Sea Devils</i> | Malcolm Hulke | 10/74 | Chris Achilleos | John Geary |
| 1 | <i>The Abominable Snowmen</i> | Terrance Dicks | 11/74 | Chris Achilleos | Andrew Skilleter |
| 13 | <i>The Curse Of Peladon</i> | Brian Hayles | 11/74 | Chris Achilleos | Bill Donohoe |
| 14 | <i>The Cybermen</i> | Gerry Davis | 02/75 | Chris Achilleos | Bill Donohoe |
| 28 | <i>The Giant Robot</i> | Terrance Dicks | 03/75 | Peter Brookes | Jeff Cummins |
| 63 | <i>The Terror Of The Autons</i> | Terrance Dicks | 05/75 | Peter Brookes | Roy Knipe |
| 29 | <i>The Green Death</i> | Malcolm Hulke | 08/75 | Peter Brookes | Roy Knipe |
| 48 | <i>The Planet Of The Spiders</i> | Terrance Dicks | 11/75 | Peter Brookes | Roy Knipe |
| 64 | <i>The Three Doctors</i> | Terrance Dicks | 12/75 | Chris Achilleos | Jeff Cummins |
| 40 | <i>The Loch Ness Monster</i> | Terrance Dicks | 01/76 | Chris Achilleos | N/A |
| 22 | <i>The Dinosaur Invasion</i> | Malcolm Hulke | 02/76 | Chris Achilleos | Jeff Cummins |
| 33 | <i>The Ice Warriors</i> | Brian Hayles | 02/76 | Chris Achilleos | N/A |
| 62 | <i>The Tenth Planet</i> | Gerry Davis | 03/76 | Chris Achilleos | N/A |
| 51 | <i>The Revenge Of The Cybermen</i> | Terrance Dicks | 05/76 | Chris Achilleos | N/A |
| 27 | <i>The Genesis Of The Daleks</i> | Terrance Dicks | 22/07/76 | Chris Achilleos | N/A |
| 72 | <i>The Web Of Fear</i> | Terrance Dicks | 19/08/76 | Chris Achilleos | Andrew Skilleter |
| 57 | <i>The Space War</i> | Malcolm Hulke | 23/09/76 | Chris Achilleos | N/A |
| 46 | <i>The Planet Of The Daleks</i> | Terrance Dicks | 21/10/76 | Chris Achilleos | N/A |
| 50 | <i>The Pyramids Of Mars</i> | Terrance Dicks | 16/12/76 | Chris Achilleos | Andrew Skilleter |
| 8 | <i>The Carnival Of Monsters</i> | Terrance Dicks | 20/01/77 | Chris Achilleos | N/A |
| 55 | <i>The Seeds Of Doom</i> | Philip Hinchcliffe | 17/02/77 | Chris Achilleos | N/A |
| 17 | <i>The Dalek Invasion Of Earth</i> | Terrance Dicks | 24/03/77 | Chris Achilleos | N/A |
| 10 | <i>The Claws Of Axos</i> | Terrance Dicks | 21/04/77 | Chris Achilleos | John Geary |
| 4 | <i>The Ark In Space</i> | Ian Marter | 10/05/77 | Chris Achilleos | N/A |
| 7 | <i>The Brain Of Morbius</i> | Terrance Dicks | 23/05/77 | Mike Little | N/A |
| 47 | <i>The Planet Of Evil</i> | Terrance Dicks | 18/08/77 | Mike Little | Andrew Skilleter |
| 44 | <i>The Mutants</i> | Terrance Dicks | 29/09/77 | Jeff Cummins | N/A |
| 19 | <i>The Deadly Assassin</i> | Terrance Dicks | 20/10/77 | Mike Little | John Geary |
| 61 | <i>The Talons Of Weng Chiang</i> | Terrance Dicks | 15/11/77 | Jeff Cummins | N/A |
| 42 | <i>The Masque Of Mandragora</i> | Philip Hinchcliffe | 08/12/77 | Mike Little | N/A |
| 25 | <i>The Face Of Evil</i> | Terrance Dicks | 19/01/78 | Jeff Cummins | N/A |
| 32 | <i>The Horror Of Fang Rock</i> | Terrance Dicks | 30/03/78 | Jeff Cummins | N/A |



| NO. | TITLE | AUTHOR | PUBLICATION DATE OF PAPERBACK VERSION | COVER ARTIST | REPRINT ARTIST |
|-----|----------------------------------|----------------------------------|--|------------------|----------------|
| 66 | <i>The Tomb Of The Cybermen</i> | Gerry Davis | 18/05/78 | Jeff Cummins | N/A |
| 65 | <i>The Time Warrior</i> | Terrance Dicks/ Robert Holmes | 29/06/78 | Roy Knipe | N/A |
| 20 | <i>Death To The Daleks</i> | Terrance Dicks | 20/07/78 | Roy Knipe | N/A |
| 2 | <i>The Android Invasion</i> | Terrance Dicks | 16/11/78 | Roy Knipe | N/A |
| 56 | <i>The Sontaran Experiment</i> | Ian Marter | 07/12/78 | Roy Knipe | N/A |
| 30 | <i>The Hand Of Fear</i> | Terrance Dicks | 18/01/79 | Roy Knipe | N/A |
| 36 | <i>The Invisible Enemy</i> | Terrance Dicks | 29/03/79 | Roy Knipe | N/A |
| 53 | <i>The Robots Of Death</i> | Terrance Dicks | 24/05/79 | John Geary | N/A |
| 34 | <i>The Image Of The Fendahl</i> | Terrance Dicks | 26/07/79 | John Geary | N/A |
| 70 | <i>The War Games</i> | Malcolm Hulke | 25/09/79 | John Geary | N/A |
| 21 | <i>The Destiny Of The Daleks</i> | Terrance Dicks | 20/11/79 | Andrew Skilleter | N/A |
| 52 | <i>The Ribos Operation</i> | Ian Marter | 11/12/79 | John Geary | N/A |
| 67 | <i>Underworld</i> | Terrance Dicks | 24/01/80 | Bill Donohoe | N/A |
| 35 | <i>The Invasion Of Time</i> | Terrance Dicks | 21/02/80 | Andrew Skilleter | N/A |
| 59 | <i>The Stones Of Blood</i> | Terrance Dicks | 20/03/80 | Andrew Skilleter | N/A |
| 3 | <i>The Androids Of Tara</i> | Terrance Dicks | 24/04/80 | Andrew Skilleter | N/A |
| 49 | <i>The Power Of Kroll</i> | Terrance Dicks | 26/06/80 | Andrew Skilleter | N/A |
| 5 | <i>The Armageddon Factor</i> | Terrance Dicks | 26/06/80 | Bill Donohoe | N/A |
| 38 | <i>The Keys Of Marinus</i> | Philip Hinchcliffe | 21/08/80 | David McAllister | N/A |
| 45 | <i>The Nightmare Of Eden</i> | Terrance Dicks | 18/09/80 | Andrew Skilleter | N/A |
| 31 | <i>The Horns Of Nimon</i> | Terrance Dicks | 16/10/80 | Steve Kyte | N/A |
| 43 | <i>The Monster Of Peladon</i> | Terrance Dicks | 04/12/80 | Steve Kyte | N/A |
| 11 | <i>The Creature From The Pit</i> | David Fisher | 15/01/81 | Brian Dennington | N/A |
| 24 | <i>The Enemy Of The World</i> | Ian Marter | 17/04/81 | Bill Donohoe | N/A |
| 68 | <i>An Unearthly Child</i> | Terrance Dicks | 15/10/81 | Andrew Skilleter | N/A |
| 58 | <i>State Of Decay</i> | Terrance Dicks | 14/01/82 | Andrew Skilleter | N/A |
| 71 | <i>Warriors' Gate</i> | John Lydecker | 15/04/82 | Andrew Skilleter | N/A |
| 37 | <i>The Keeper Of Traken</i> | Terrance Dicks | 20/05/82 | Andrew Skilleter | N/A |
| 39 | <i>The Leisure Hive</i> | David Fisher | 22/07/82 | Andrew Skilleter | N/A |
| 69 | <i>The Visitation</i> | Eric Saward | 19/08/82 | David McAllister | Photographic |
| 26 | <i>Full Circle</i> | Andrew Smith | 16/09/82 | Andrew Skilleter | N/A |
| 60 | <i>The Sunmakers</i> | Terrance Dicks | 21/11/82 | Andrew Skilleter | N/A |
| 41 | <i>Logopolis</i> | Christopher H. Bidmead | 19/12/82 | Andrew Skilleter | N/A |
| 74 | <i>Time-Flight</i> | Peter Grimwade | 15/04/83 | Photographic | N/A |
| 75 | <i>Meglos</i> | Terrance Dicks | 20/05/83 | Andrew Skilleter | N/A |
| 76 | <i>Castrovalva</i> | Christopher H. Bidmead | 25/06/83 | Photographic | N/A |
| 77 | <i>Four To Doomsday</i> | Terrance Dicks | 21/07/83 | Photographic | N/A |
| 78 | <i>Earthshock</i> | Ian Marter | 18/08/83 | Photographic | N/A |
| 79 | <i>Terminus</i> | John Lydecker | 15/09/83 | Photographic | N/A |
| 80 | <i>Arc Of Infinity</i> | Terrance Dicks | 20/10/83 | Photographic | N/A |
| 81 | <i>The Five Doctors</i> | Terrance Dicks | 24/11/83 | Andrew Skilleter | N/A |
| 82 | <i>Mawdryn Undead</i> | Peter Grimwade | 12/01/84 | Photographic | N/A |
| 84 | <i>Kinda</i> | Terrance Dicks | 15/03/84 | Photographic | N/A |
| 83 | <i>Snakedance</i> | Terrance Dicks | 03/05/84 | Andrew Skilleter | N/A |
| 85 | <i>Enlightenment</i> | Barbara Clegg | 24/05/84 | Andrew Skilleter | N/A |
| 86 | <i>The Dominators</i> | Ian Marter | 19/07/84 | Andrew Skilleter | N/A |

| NO. | TITLE | AUTHOR | PUBLICATION DATE OF PAPERBACK VERSION | COVER ARTIST | REPRINT ARTIST |
|-----|---------------------------------|---------------------------------|--|------------------|------------------|
| 87 | <i>The Warriors Of The Deep</i> | Terrance Dicks | 18/08/84 | Andrew Skilleter | N/A |
| 88 | <i>The Aztecs</i> | John Lucarotti | 20/09/84 | Nick Spender | N/A |
| 89 | <i>Inferno</i> | Terrance Dicks | 18/10/84 | Nick Spender | N/A |
| 90 | <i>The Highlanders</i> | Gerry Davis | 15/11/84 | Nick Spender | N/A |
| 91 | <i>Frontios</i> | Christopher H. Bidmead | 10/01/85 | Andrew Skilleter | N/A |
| 93 | <i>The Planet Of Fire</i> | Peter Grimwade | 14/02/85 | Andrew Skilleter | N/A |
| 92 | <i>The Caves Of Androzani</i> | Terrance Dicks | 14/03/85 | Andrew Skilleter | N/A |
| 94 | <i>Marco Polo</i> | John Lucarotti | 11/04/85 | David McAllister | N/A |
| 95 | <i>The Awakening</i> | Eric Pringle | 13/06/85 | Andrew Skilleter | N/A |
| 96 | <i>The Mind Of Evil</i> | Terrance Dicks | 11/07/85 | Andrew Skilleter | N/A |
| 97 | <i>The Myth Makers</i> | Donald Cotton | 12/09/85 | Andrew Skilleter | N/A |
| 98 | <i>The Invasion</i> | Ian Marter | 10/10/85 | Andrew Skilleter | N/A |
| 99 | <i>The Krotons</i> | Terrance Dicks | 14/11/85 | Andrew Skilleter | N/A |
| 100 | <i>The Two Doctors</i> | Robert Holmes | 05/12/85 | Andrew Skilleter | N/A |
| 101 | <i>The Gunfighters</i> | Donald Cotton | 09/01/86 | Andrew Skilleter | N/A |
| 102 | <i>The Time Monster</i> | Terrance Dicks | 13/02/86 | Andrew Skilleter | N/A |
| 103 | <i>The Twin Dilemma</i> | Eric Saward | 13/03/86 | Andrew Skilleter | Andrew Skilleter |
| 104 | <i>Galaxy Four</i> | William Emms | 10/04/86 | Andrew Skilleter | N/A |
| 105 | <i>Time Lash</i> | Glen McCoy | 15/05/86 | David McAllister | N/A |
| 107 | <i>The Mark Of The Rani</i> | Pip and Jane Baker | 12/06/86 | Andrew Skilleter | N/A |
| 108 | <i>The King's Demons</i> | Terence Dudley | 10/07/86 | David McAllister | N/A |
| 109 | <i>The Savages</i> | Ian Stuart Black | 11/09/86 | David McAllister | N/A |
| 110 | <i>The Fury From The Deep</i> | Victor Pemberton | 16/10/86 | David McAllister | N/A |
| 111 | <i>The Celestial ToyMaker</i> | Gerry Davis/ Allison Bingham | 20/11/86 | Graham Potts | N/A |
| 112 | <i>The Seeds Of Death</i> | Terrance Dicks | 04/12/86 | Tony Masero | N/A |
| 113 | <i>Black Orchid</i> | Terence Dudley | | Tony Masero | N/A |
| 114 | <i>The Ark</i> | Paul Erickson | | David McAllister | N/A |
| 115 | <i>The Mind Robber</i> | Peter Ling | | David McAllister | N/A |
| 116 | <i>The Faceless Ones</i> | Terrance Dicks | | David McAllister | N/A |

OTHER TITLES

| | | | |
|-------------------------------------|----------------|----------|-------------------------------|
| <i>Slipback</i> | Eric Saward | 21/08/86 | Paul Mark Tamms |
| <i>Turlough and</i> | | | |
| <i>The Earthlink Dilemma</i> | Tony Attwood | 15/05/86 | David McAllister |
| <i>Harry Sullivan's War</i> | Ian Marter | 11/09/86 | David McAllister |
| <i>Junior Doctor Who and</i> | | | |
| <i>The Brain Of Morbius</i> | Terrance Dicks | 13/11/80 | Harry Hant |
| <i>Junior Doctor Who and</i> | | | |
| <i>The Giant Robot</i> | Terrance Dicks | 11/12/79 | Harry Hant |
| <i>Dalek Omnibus</i> | Terrance Dicks | | Andrew Skilleter |
| <i>Quiz Books/Crossword Book</i> | Nigel Robinson | | W. H. Allen 'in house' artist |
| <i>Brainteasers and Mindbenders</i> | Adrian Heath | | W. H. Allen 'in house' artist |

THE NON-FICTION BOOKS – ILLUSTRATORS

PHOTOGRAPHIC

The Pattern Book
The Early Years
Travel Without The TARDIS

TONY MASERO

The Doctor Who file

CHRIS ACHILLEOS

The Monster Book
The Second Monster Book
The Making Of Doctor Who

GEORGE UNDERWOOD

The Dinosaur Book
The 'Discovers' Series

GRAHAM POTTS

The Cookbook
Doctor Who – A Celebration

BILL DONOHUE

The Programme Guides

ANDREW SKILLETER

The Key To Time

LESLEY STANDRING

Illustrated A to Z

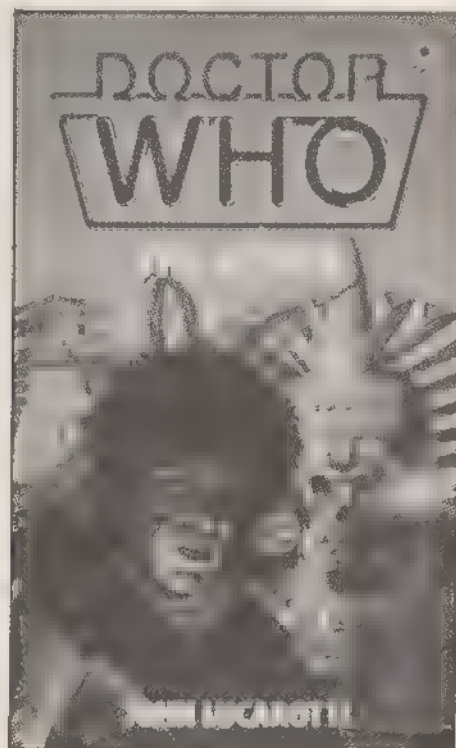
CHECKLIST NOTES

In compiling the above list I only noted paperback release dates, as hardback dates are very complicated and even the British Museum are not sure of those!

Two breaks of note, in the otherwise consistent monthly schedule, occur in 1977 and 1978. You'll notice no book in July 1977 – this (21/07/77) was the original publication date for *Tomb Of The Cybermen*, but Gerry Davis' manuscript didn't arrive in time. February 1978 was the original release date for *Horror Of Fang Rock* but it was dropped back a month to March to replace *The Witchlords* which was never made, until 1980 when it became *State Of Decay*!

The numbering system was a rather muddled idea to put them in alphabetical order up until *Time-Flight* but there are discrepancies. *Kinda* and *Snakedance* and *Caves Of Androzani* and *Planet Of Fire* were swapped around late in the day to follow their correct story order. Book 106 was to be *Vengeance On Varos* but Philip Martin's manuscript was somewhat delayed.

Gary Russell



HOW TO BE A DOCTOR WHO VILLAIN

Doctor Who villains come in all shapes and sizes, all colours, all styles; some are humanoid, some monstrous. Some are matter, some are anti-matter, and some don't matter at all. They all come from different backgrounds (both academic and social), different dimensions and different galaxies. But they all have one thing in common: a burning, evil ambition to rule the Universe.

There are a few exceptions, of course. Some less ambitious villains would be content just to rule a planet or two; but for the most part you'll find they all want to be supreme master of Time and Space. They're all very predictable, and usually creatures of habit. To be a *Doctor Who* villain you have to be a megalomaniac, with an ego as large as the Universe you crave to possess.

You might have an axe to grind with some important galactic being – perhaps with the Doctor himself – and you have waited patiently for centuries to confront him. (Well, you know how long it takes when you're waiting to see the Doctor – forever sitting in another dimension with only a pile of three-year-old copies of *'Cosmic Life'* to look at.) Or you might have a score to settle with the high council of

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Gallifrey. Whatever, you've got to be very bitter and twisted about it all.

Of course you don't have to be *totally* evil (but it helps). You might just be a little on the bad side – the type who doesn't send his grandmother a Christmas card, never tidies his bedroom, or enslaves whole alien races for all eternity... that kind of thing.

As a *Doctor Who* villain, your appearance is very important. You have to let everyone know you're the BAD GUY. If you're lucky enough to be of a physically monstrous disposition, no problem – you can creep around in the altogether (providing you don't have any BBC X-rated anatomy on display – although a lot of *Doctor Who* monster characters, such as the lovable Yeti and the good old Monster of Peladon, have their own fur coats to conceal any embarrassment)

Also, if you happen to be a monster, it is best to be as ugly as possible – I don't just mean rough looking, I mean *hideous*. Tentacles, fangs, forked tongue, tail, horns... the lot.

If you're just a plain old humanoid, wear something that will instantly tell people you're a loathsome creature. A Bucks Fizz T-shirt might work, but failing that, the devilish dark and sinister 'black look' always goes down a storm. Black attire is a favourite with the most villainous villains, such as the Master, Motorhead and the, er, Black Guardian. High collars, a flowing cloak and Doc Martens are very black, very gothic, and very bad

Not all *Doctor Who* villains are organic. You might be of a robotic bent – an evil, emotionless machine... one that doesn't care about breaking the laws of robotics... or people's necks for that matter. You might have been created to do the evil bidding of a mad genius, or find yourself re-programmed against your iron will. You might have been human once (we've all got to start somewhere) and have got into cybernetics, losing your humanity in the process, along with your body.

Whatever you are, speak in an evil voice (a particularly gurgling rasp for monsters). Try to perfect a gloating, sinister, upper-class English dialect – no matter what part of the Universe you happen to come from.

Supernatural powers are an asset for any would-be *Doctor Who* villain (anything from telepathy to invisibility). But you must also have a physical or mental 'weak spot' to give the Doctor a fighting chance in Episode Four.

Also, have a secret weapon – preferably a mega-deadly, Universe-



R. GREEN 85

destroying bomb – all set and ready to be fired. Threaten to use it if people refuse to meet your demands.

You may have a disgusting pet – such as a giant face-hugging octopus; a ravenous prehistoric poodle; or a huge, overgrown, two-headed crocodile – that you can feed a few minor characters to. If it is a particularly horrible beast, you may well find yourself ultimately becoming its lunch, as you get your deservedly gruesome come-uppance at the story's climax. But don't worry, with any luck you'll be such a popular villain you can make a comeback in a Season or so's time. And remember: old *Doctor Who* villains never die; they just end up in BBC exhibitions.

Don't forget to take great delight in carefully explaining all your fiendish plans to the Doctor (while he is your prisoner). This is a typical mistake all

villains make, and it only rebounds on them time and time again, when the Doctor manages to escape and use the information to defeat them. They never learn. But then, that's all part of being a villain. As is kidnapping the Doctor's young female companion, tying her up (a lot), and threatening to torture her with your terrible mind probe, your awesome back-bone removing machine, or your Barry Manilow record collection. It's all in a day's work for a *Doctor Who* villain.

Finally, remember to double-cross everyone, particularly trusting primitive, peace-loving alien races, whom you have promised to help by rehousing their species on a more prosperous planet, in return for ownership of their 'potentially non-profitable' real ale mine. This proves just how totally evil and nasty a villain you are...

● Roger Birchall.

ARCHIVES



First shown: Feb. 1964

Episode One: 'The Roof of the World'

The TARDIS has landed on a snow-covered, barren landscape. Susan is crouching by a large footprint in the snow, which, she reasons, must have been made by a giant! Ian reassures her, saying that the sun might simply have melted an ordinary print around the edges, thus making it appear large.

The Doctor proclaims that he has successfully brought the travellers to Earth, although the fact that he is short of breath, and the climate, would seem to suggest a high altitude. He returns to the ship, claiming to have work to do.

Ian, Barbara and Susan start to discuss where they can be – Ian suggests the Alps, Barbara the Andes and Susan the Himalayas. Just as Ian is getting sceptical about the Doctor's ability to get them anywhere as planned, the old Time Lord re-emerges from the ship, telling his companions that a circuit has failed and that, as a result, all the TARDIS lighting has failed and the water supply has been blocked. Even the heating has given up – leaving the travellers with the terrible prospect of freezing to death. Ian suggests a search for fuel, accompanied by Barbara – not that the landscape offers much hope of anything to burn. Susan stays with her grandfather.

Ian and Barbara move off to another part of the plateau. Suddenly, Barbara

Marco Polo

sees what she thinks is a fur-covered animal, but by the time Ian has answered her cries for help, the animal has gone. Seeing a giant footprint in the snow, Ian suggests that they get back to the ship.

Meanwhile, the Doctor is telling Susan that repairs will take days – bad news, since Ian and Barbara come back without fuel of any sort. Barbara tells them about the creature, and then Susan spots it nearby. The Doctor says their only hope is to follow it to shelter on a lower altitude, which they do, locking the TARDIS as they go.

Arriving back where Barbara first saw the animal, the travellers are greeted by a troupe of warriors. They are Orientals – clad in fur uniforms, and it is one of them who was Barbara's 'animal'. The leader of the warriors is about to kill them as 'evil spirits' when another arrives, obviously their commander – a handsome European. He stops the execution and seeing the Doctor has mountain sickness, leads them all to his caravan, further down the pass.

Inside a huge, ornately furnished tent, a young Chinese girl is stirring broth. The weary travellers are given refreshment, while Barbara realises from references to Kublai Khan, that the European is none other than Marco Polo, the great explorer.

The Doctor tells him that the TARDIS crew are travellers like himself, and Marco introduces the warlord Tegana and the Lady Ping-Cho with whom they are heading to Cathay. The year is 1289 and they are situated on the Plain of Pamir, known as the 'Roof of the World'. Later that evening, Susan and Ping-Cho talk before going to sleep. Ping-Cho tells Susan that once she arrives in Kublai Khan's summer palace, she is to be married, to someone she has never seen. All she knows about him is that he is of great note – and that he is also seventy-five! In the main part of the tent, Tegana argues with Polo about the strangers. He is sure that they are evil spirits and tells his leader of the TARDIS. Polo begins to wonder...



Next morning, Ian, Barbara and Susan are trying to explain to Polo about the TARDIS. Ian tells Polo that only the Doctor can make the ship 'fly' as he terms it, and only he has the key. Polo arranges for the ship to be taken down the pass on a sledge.

Meanwhile, the Doctor is chatting to Ping-Cho as she cooks. She tells him that Tegana is an emissary from the court of Kublai's Mongrel opponent Noghai, travelling to arrange armistice terms to end their feud. The Doctor is clearly suspicious of Tegana, who now returns with all the others.

Polo explains that they will have to move on as it is dangerous to stay. He

suggests they journey to a town called Lop, and that the Doctor does not work on his ship, as this will confirm the warrior's belief that he is an evil spirit. The Doctor agrees that no one will enter the TARDIS until they reach the town. The caravan begins its procession. As the journey progresses, Marco Polo thinks to himself:

'My plan has worked. The strangers and their unusual caravan accompany me to Lop. Our route takes us across the Roof of the World down into the Kashgar valley and south-east to Yarkand. Here we join the old Silk Road along which the commerce and culture of a thousand years has

travelled to and from Cathay. I wonder what the strangers' reaction will be when I tell them what I propose to do?'

At Lop, the travellers rest at an inn, one of many dotted along the way to Cathay. The TARDIS is set up in a courtyard and the Doctor wishes to start work at once. He is stopped and all his fellow travellers are gathered to listen to Polo. Marco says he wishes to go home, and that the Emperor, who has so far refused to let him, might relent if he is given the TARDIS as a present. Polo will then leave, taking the travellers with him to Venice where they could make a new 'flying caravan'. The travellers argue to no avail, Polo saying that with the TARDIS, the Emperor will become the most powerful ruler ever, a comment which clearly intrigues Tegana.

Later that night, Tegana meets an ally in a passageway. He is given a phial of poison. He says he will poison all but the first water gourd supplied for the journey across the Gobi desert, enabling him to capture the TARDIS and thus 'bring the mighty Kublai Khan to his knees'.

Episode Two: 'The Singing Sands'

'I have taken charge of the travellers' unusual caravan and set out to the Gobi desert. The journey across this vast ocean of sand is slow and hazardous. To make matters worse, the old Doctor continually shows his disapproval of my action by being both difficult and bad-tempered. For three days now, during which time we have covered no more than thirty miles, I have had to endure his insults.'

It is night and the caravan is at a halt. Susan is upset that the Doctor won't eat and she runs from the tent, followed by Barbara. Susan is very depressed but Barbara manages to cheer her up a bit before the younger girl goes in to bed. Susan goes into the tent, where Marco and Ian are intent upon a game of chess. She finds Ping-Cho still awake, and Ping-Cho tells her to wait up for the desert moonrise in another two or three hours.

The younger girls creep out later to see the moonrise, when they notice Tegana talking furtively to his Mongol bearer. When he starts to walk away from the camp, the girls decide to follow him.

Back in the main tent everyone is asleep. The horses wake Ian and Marco up and the latter tells Ian that a sand storm is coming up, which the horses can sense. He leaves to deal with them.

The two girls are finding it difficult to keep up with Tegana, and Susan ▶





◀ suggests turning back. Ping-Cho agrees, but it is too late, as they are caught in the sand storm.

Barbara rushes into the tent, terrified by the onslaught. Ian and Marco reassure her, and Marco tells her that the frightening noises are known as the singing sands. Then he notices that Tegana's bed is empty. Barbara is told he will be safe if he found shelter, and at this she goes to check on the girls, and to her horror, she discovers they have gone. Ian and Marco will not let her go and look for them, because it is too dangerous.

Outside, the two girls are clinging to each other when Susan thinks she hears her name being called by Ian. Ping-Cho tells her about the singing sands but Susan responds to the voice only to be confronted by Tegana. She screams.

Marco tells Ian they will have to wait until dawn to search, while outside, Tegana looks impassively down at the cowering girls. Barbara is getting more and more impatient about searching when Tegana arrives with Susan and Ping-Cho. Marco is furious with the three of them and says from now on he is to be informed if anyone wishes to leave their tents. Barbara asks if they can rest there another night to get over the storm, but Marco tells her they must move on because of the water situation. Just outside the tent, Tegana fingers the phial of poison, deep in thought.

'Progress today has been good, although we are all very tired after a sleepless night. How can I ever repay Tegana for saving Ping-Cho and Susan? We covered fifteen miles before I gave the order to set up camp for the night.'

Susan and Ping-Cho are debating the night before – Susan does not trust Tegana. In the main tent area, Tegana is polishing his sword while Marco writes his journal. Suddenly, Tegana lunges at him with his weapon, but Marco reacts quickly – Tegana congratulates him on his alertness before slipping out to, 'see to the horses'. Once there, he cuts open one of the precious water gourds.

The next morning he watches with Ian and Marco as they survey the damage – all but one is cut open. Barbara joins them in time to hear that they have enough for about four or five days, and that bandits were probably responsible and might be camping by the nearest oasis. Tegana asks to turn back, but Marco insists they head north instead.

'Have I made the right decision? Each day our progress towards the oasis becomes less. On the first day we covered twenty miles. On the second fifteen. The third, ten. The fourth day's total was eight. Now on the fifth day we have travelled only two miles before the heat of the sun has forced us to stop. We are nearly exhausted and our situation is perilous.'



Marco shares out the last of the water, saying that it will soon be time to move on. Tegana suggests he ride on ahead for water as his horse is the strongest. This is agreed. The Doctor collapses unconscious and Marco agrees to let him and Susan travel in the TARDIS if Ian and Barbara remain with him. Marco says without water they will all be dead within twenty-four hours – their fate rests with Tegana. Tegana has reached the oasis where he slakes his own thirst before holding the water gourd up high and proclaiming: 'Here's water, Marco Polo. Come for it!'. He pours it in to the sand.

Episode Three: 'Five Hundred Eyes'

'What has happened to Tegana? Is he lost? Perhaps he never found the oasis. But, in the hope that he did, I

inched our caravan forward through the night. What a misery. A bitterly cold wind swept down from the north and set us shivering as we stumbled on. I fear the end is not far off.'

Barbara and Ian sit with Marco and Ping-Cho. Marco says that Tegana might still come and that, at any rate, they must wait here. In the TARDIS, the Doctor is awakened by a drop of water falling on his face. He wakes Susan and they start to collect the water that is streaming off the walls before the ship heats up in the sun. They eventually emerge from the ship with a jug of water, which Marco believes was there all the time. Not so, the Doctor counters, explaining about condensation.

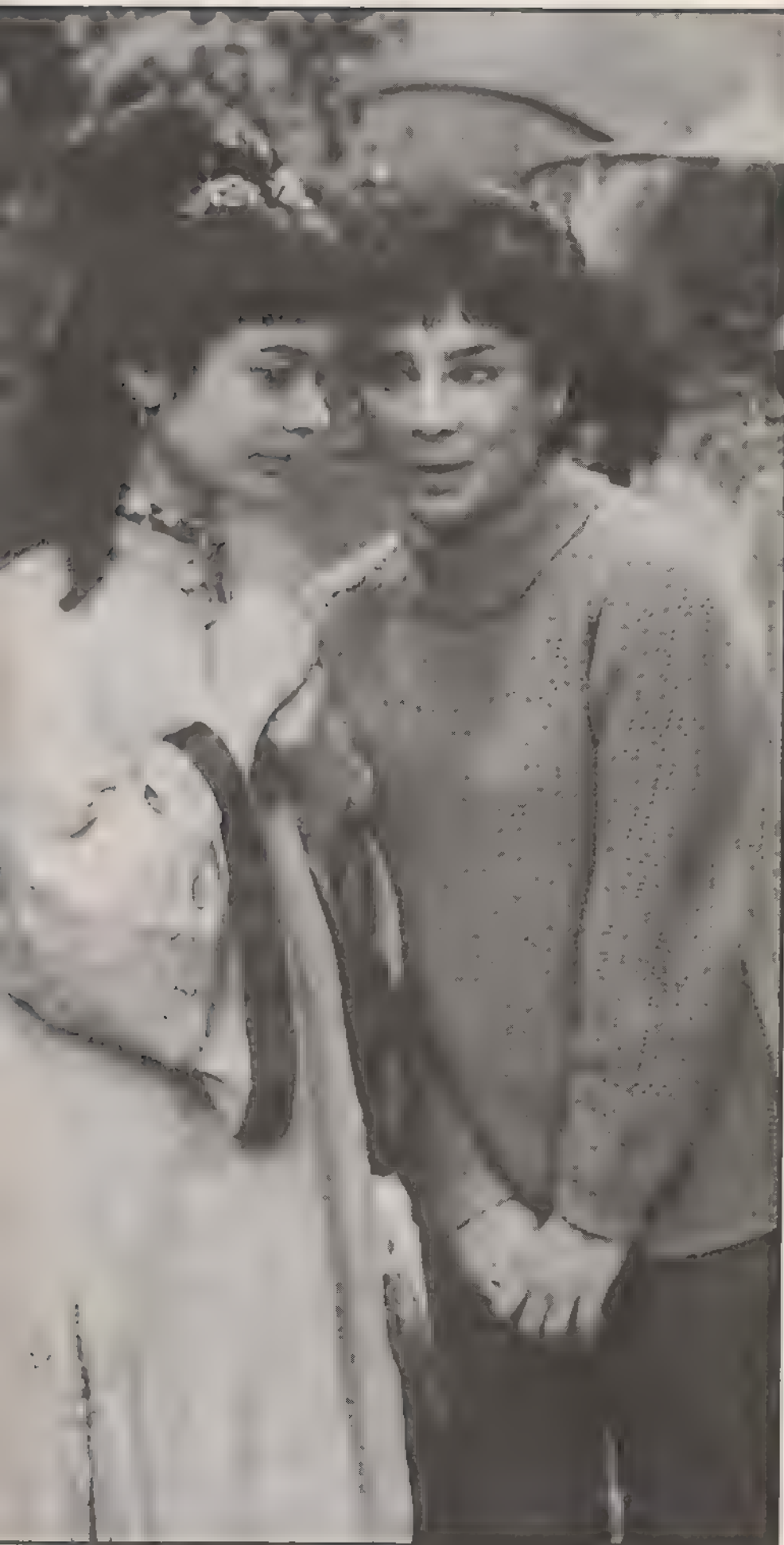
Now they can make it to the oasis, where they find Tegana, who claims he had to wait the night before on account of bandits who have since moved on. They decide to stay at the oasis for a night, but Tegana does not believe the condensation theory and thinks there was a water store inside the TARDIS.

Ian and the Doctor are talking. The Doctor says he can repair the circuit within a week. Barbara joins them and points out that in spite of the cold the night before, there was no sign of a fire having been made by the bandits. Marco dismisses these insinuations and adds that the next morning he will once again require the key of the TARDIS.

'My conscience pricks me. I was adamant that, despite the Doctor's protests, the key and his caravan should be handed over to me. Now we journey on across this burning desert and I shall not rest until I see the temple spires of the city of Tun-Huang.'

The TARDIS has been set up in the corner of a crowded courtyard. This way-station is more opulent than the one at Lop. Susan, Barbara and Ping-Cho are amazed by the view of the city. Barbara asks whether the cave of the thousand Buddhas is here and Marco, joining them confirms this. He also tells them about the cave of the Five Hundred Eyes, a place where the faces of two hundred and fifty evil men who once lived there are painted.

These men were called the Hashashins (after their use of the drug hashish) and they were put to the sword by a Mongol conqueror called Hulagu. Ping-Cho says she will give a recitation on the story later. In the courtyard, the Doctor tells Ian that he plans to continue his repairs using a duplicate key. Susan brings them in to hear Ping-Cho's recitation. Just as Ping-Cho is about to begin, Barbara tells Ian she caught Tegana off-guard but cannot say more yet. Ping-Cho starts her story.



As it ends Tegana leaves, followed by Barbara. Ping-Cho, meanwhile, is congratulated on her recitation. In the cave of the Five Hundred Eyes, Tegana meets a man named Malik and is taken to the rear of the cave and into an inner chamber, worked by a concealed lever.

Inside, another Mongol warrior named Acomat greets Tegana. They decide that Acomat should attack Polo's caravan, kill all the travellers and take the 'flying caravan'. Malik then interrupts – there is a woman in the outer chamber. It is Barbara. Screaming, she is grabbed by a Mongol warrior and dragged away. Later, in the station, Marco is furious that Barbara has disappeared. Tegana says they will never find her alive, but Ian and Marco push him into helping with a search. The Doctor reassures Susan.

Barbara is now tied up and gagged in the inner chamber, while the Mongols there taunt her and play dice. Elsewhere, the Doctor is about to let himself into the TARDIS when Susan and Ping-Cho arrive, telling him they think Barbara might have gone to the cave of the Five Hundred Eyes, as she was so interested in it. A guard called Chenchu tells them the way. On arriving there, the Doctor is fascinated by the eyes, all formed from quartz. He is unaware that back at the way station, the frightened Chenchu has told Tegana what has happened.

In the cave, Ping-Cho has found Barbara's handkerchief and they begin to call her name, which alerts the Mongols in the inner chamber. One of them takes out his sword while another goes over to the wall and lifts out a piece of rock from it. Outside, Susan, the Doctor and Ping-Cho are busily calling, when Susan lets out a scream. She points to one of the faces on the wall – its eyes moved!

Episode Four: 'The Wall of Lies'

Back at the way station, Marco is incensed when he discovers that the Doctor, Susan and Ping-Cho have gone, too. Saying there will be time for anger later, Ian stresses that they must get to the cave. At the cave, the Doctor is explaining that the eyes are an illusion. Tegana arrives and advises them to leave on account of the spirits here, but the Doctor dismisses this. Marco and Ian arrive and are informed of the situation. Ian spots that Susan was right and that the eyes did move – because there is a room behind them. Quickly, the friends find their way into the inner chamber. Marco kills the Mongol guard there and the unconscious Barbara is brought round. She says that the ►



◀ remaining guard had won the right to kill her in the game of dice they had been playing.

Later at the inn, Tegana argues with Marco saying he should part company with them – but Marco says his conscience will not permit this. Tegana gravely warns that he thinks the strangers are treacherous. At this moment, Ian, Barbara, Susan and Ping-Cho arrive. Barbara tells Marco she followed Tegana to the cave, a claim Tegana hotly denies, leaving the room after warning Marco again. Marco tells Ping-Cho she may no longer share with Susan. At the head of the stairs, Tegana is pleased to hear this.

'Poor Susan and Ping-Cho. And yet what alternative had I but to separate

them? Now my caravan seethes with suspicion and discontent, as we journey south-west. The route takes us to the ancient cities of Su-Chow and Kan-Chow, where the Great Wall of Cathay begins. Following the wall we travel south to Lan-Chow, which lies on the banks of the Yellow River. Here our route swings north and with the river always in sight, we journey towards Shang-Tu.'

At the next stop, Ian asks the Doctor how much longer the repairs will take. The Doctor says with luck only another night. He is worried about Ping-Cho knowing of the duplicate key. Ping-Cho is meanwhile telling Susan that until now the journey had been the happiest time of her life. Susan confirms that they are leaving soon, but promises to say goodbye, no matter what. Outside their tent, Tegana is listening intently.

'For the past three days I have followed the course of the Yellow River as it flows north to the small town of Sinju, which lies nestled against the Great Wall.'

Outside the Sinju way station Tegana receives permission to go into the town. Ping-Cho has an idea and rushes inside to tell Susan that she had found a way of proving Tegana to be a liar. Marco overhears this, and prompts Ping-Cho to go on with her

explanation, that Tegana had pointed to a passageway in the cave of the Five Hundred Eyes as though he knew the way, although he claimed never to have been there before. Marco dismisses this 'evidence' with contempt.

At an inn meanwhile, Tegana has met up with Acomat. Their plan is formulated: the day after next, the caravan is to cross the bamboo forest. On the second night, Tegana will signal with a burning torch so that Acomat can slaughter all of the caravan. The 'flying caravan' will be sent to Noghai, while Tegana goes on to Shang-Tu with tales about bandits.

The Doctor disappears inside the ship while Barbara keeps watch, only to be seen by a returning Tegana.

Inside the ship, the Doctor works, while outside Barbara is telling Ian and Susan what has happened. Ian tells Barbara to get the Doctor out of the ship and then hide. While the Doctor works unawares, the girls enter the courtyard

Inside the station, Ian tries to stall Marco. Tegana arrives and tells Marco about the Doctor. The three men go outside to the police box. Unbeknown to Ian, the Doctor is still inside and he exits just at the wrong moment. Just in time, he manages to lock it. Furious, Marco declares he has now officially

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Right: the ambitious warlord Tegana (Dawn Moonlight)

seized the ship. The Doctor is dragged away shouting insults, while Tegana enjoys his triumph.

'What a nightmare this journey has become. Our progress is impeded because Tegana, the bearers and I must constantly be on the alert for any signs of trouble from the prisoners, and Ping-Cho's resentment of me only serves to make my task more difficult. But I have succeeded in keeping her away from them by setting up a separate tent for the Doctor and his companions.'

It is night in the bamboo forest. The time travellers are developing an escape plan. Ian says he will cut his way out of the tent using the edge of a broken plate, deal with the guard outside and come back for the others. Outside, however, Ian finds that the guard is no longer capable of resistance. Somebody has stabbed and killed him.

Episode Five: 'Rider From Shang-Tu'

Hidden in the forest, Acomat and his warriors are waiting for the signal. In the tent, Barbara suggests that the guard was killed by bandits. Worried that they are about to be attacked, and seeing that Tegana is on guard at the centre of the camp, their only hope now is to warn Marco. Ian goes into

the main tent and tells him about events. Marco instructs Tegana to wake the bearers and bring swords. Susan and Barbara are sent to join Ping-Cho in her tent. Tegana comes back armed and reporting that bearers are placed all around the camp. The Doctor suggests using the TARDIS to escape but Marco can no longer trust him — they must stay and fight. Tegana points out that the bandits have not arrived yet. Ian suggests putting bamboo on the fire, where it will expand and blow up. Marco agrees.

In the forest, Acomat is getting impatient. He plans to attack anyway, if Tegana does not signal. By the fire, the travellers have gathered a stack of bamboo. Ian admits they were trying to escape and Marco says he will have to be more careful in the future. Ian and Marco begin putting bamboo on the fire as it takes time to warm up but Tegana is still scornful. It is then that the attack commences. A battle ensues, in which Tegana seeks a cover by killing Acomat. The bamboo chooses this moment to explode, scaring the terrified Mongols back into the forest. The travellers celebrate their victory but the Doctor is suspicious.

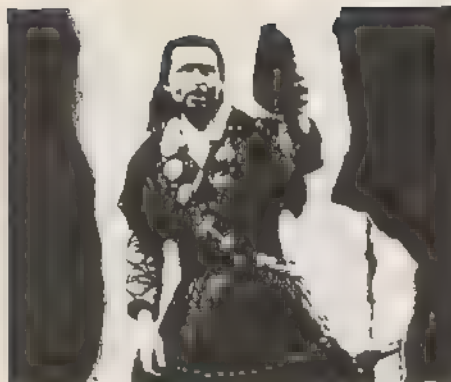
'At sunrise we buried the dead, broke camp, travelled to the edge of the bamboo forest and out beyond it

onto the plain. But at midday, as we were all tired after the events of the previous night, I ordered a halt.'

Ian, Barbara and the Doctor are talking about the previous night. The Doctor comments that they will have to continue to try to escape. Marco arrives with Tegana and announces that Ping-Cho can share with Susan again and that no guards will be on watch at night. He still refuses to give back the TARDIS keys, however and adds that he will be guarded himself.

When he has left with Tegana, the Doctor says that he thought the bandit leader recognised Tegana. Then Barbara realises she had seen Acomat in the cave of the Five Hundred Eyes. Tegana killed Acomat to avoid being found out. Just then, Ping-Cho and Susan arrive with a courier from Kublai Khan called Ling-Tau. He says he has come from the summer palace at Shang-Tu. Ping-Cho goes to fetch Marco, whom she finds hiding the TARDIS keys in the binding of his diary. She gives her word she will not tell the travellers about the hidden keys.

Ling-Tau tells the travellers he rode from Shang-Tu, three hundred miles away, in just one day. He gives Marco a despatch which causes him to announce that they must leave at once, riding ahead of their possessions, which include the TARDIS. ▶



◀ *'My only concern now is to reach the summer palace as quickly as possible. So within the hour we were on the move again and on the sixth day of our journey the spires of Cheng-Ting could be seen on our horizon. By late afternoon we had arrived at the way station of the White City, as Cheng-Ting is so often called.'*

This way station is the most opulent of all those the travellers have seen. The inn-keeper Wang-Lo greets them, and Marco informs him that they will be leaving the next day. Wang-Lo tells the Doctor that he has had the TARDIS removed to the stables. He then leads Marco away, infuriating the Doctor who dislikes his pompous attitude.

Ping-Cho and Susan are sitting by a fish pond, comparing the fish to people they know. Ping-Cho is upset at being away from home and facing her marriage, as well as not being able to tell Susan the whereabouts of the keys.

They fail to notice Kuiju, a sinister man with an eyepatch and a monkey, pass them on the way to the stables. There he meets Tegana and agrees to steal the 'flying caravan' for one hundred gold pieces. Tegana agrees to pay the first half that night in the Street of the Beggars. Marco is writing his diary, when Ping-Cho tells him that it is dinner time. He leaves to wash. In the courtyard, Ping-Cho gives Susan the TARDIS key, saying she has kept her promise and not told anyone where it is hidden. Tegana passes them at this point.

After a ruse to get past the guard, Ian, the Doctor and Barbara all make it to the safety of the TARDIS later that night. Susan has gone to say her promised goodbye to Ping-Cho, but is seized by Tegana who has been watching everything, on her way out.

Episode Six: 'Mighty Kublai Khan'

Since Susan is being held, the other travellers have no option but to leave the ship. The Doctor has once again to hand Marco the TARDIS key, which Ian claims to have removed the night before from Marco's room, thus saving Ping-Cho from confessing. Marco

points out that the next time they see the TARDIS will be at the summer palace and that by then it will be too late.

'A day of hard riding. We left Ching-Teng at dawn and by dusk had covered forty miles. As this is a densely populated area of Cathay, accommodation is not hard to find and we have stopped for the night at an inn. Our baggage, including the Doctor's caravan, is following on with a trade caravan.'

Ian tries to tell an incredulous Marco the truth about the TARDIS but Marco, who is normally very open-minded, refuses to believe him, pointing out that his lie to protect Ping-Cho over the key was obvious, because Ian could not tell Marco from where he had taken the key. The fact that Ian is capable of lying means Marco cannot believe him, though he adds that if he did, he would hand the key back.

Elsewhere, Ping-Cho slips out into the night undetected by the sleeping Susan. The next morning, after it is realised that she has gone, Ian sets off to try to find her and bring her back. In fact, she has arrived back at the Cheng-Ting station. There she sees the man with the eye patch, who offers to let her join his entourage if she pays. Innocently she gives him all she has and soon discovers that he has gone.

The innkeeper Wang-Lo recognises her and she bursts into tears just as Ian arrives. He is about to take her back when the official entrusted to look after the TARDIS arrives – the other man's papers were fakes and the ship has been stolen!

'I hope all is well and Ian has found Ping-Cho. Our progress towards Shang-Tu continues to be excellent and we are now beyond the Great Wall, spending the fourth night of our journey at an inn about fifty miles from the summer palace.'

Tegana is angrily arguing with Marco over the latter allowing Ian to go back for Ping-Cho. He thinks it more likely that Ian has gone to retrieve the TARDIS. Barbara and Susan exacerbate the situation by adding that they hope he doesn't find Ping-Cho, as they are against her having to marry a man four times her age. This strange attitude decides Marco, who gives Tegana leave to track down both Ian and Ping-Cho and bring them to the summer palace.

Ian and Ping-Cho have decided to try to find the stolen ship along the Karakorum road, now completely disused. By now, the caravan has reached the Shang-Tu summer palace. Amid the splendour they are greeted by a Vizier who explains that they must all kowtow when the Emperor appears. The Doctor protests

that bending down in this traditional manner would cripple him but is shouted down. As the others comply, the Doctor struggles to his knees. At the cue of a fanfare the great Kublai Khan arrives, an old man wracked with gout.

At first he thinks the Doctor's pain is mockery, but Marco tells him it is simply his age, coupled with too much hard riding. Khan is suspicious that Tegana is not present, citing the fact that the Noghai's army is now based at Karakorum, which is some hundred miles from Shang-Tu. Marco is shocked at this and blames himself for Tegana's absence.

Khan announces that tomorrow they will be riding for Peking, but reassures the pained Doctor that he can travel in state with the Emperor himself. The two old men leave the room grumbling about their ailments, much to Susan's amusement. Barbara is worried about Ian and Ping-Cho and she is not comforted when Marco assures her that Tegana will find them and follow on.

Kuiju is sitting in a clearing beside a small fire. Nearby, Ian and Ping-Cho are hiding in some bushes, and Ping-Cho recognises Kuiju as the man who took her money. Ian goes to confront him, only to face a dagger. Ping-Cho creates a distraction and Ian jumps the man. Ping-Cho retrieves her money, while Ian forces the man to confess about Tegana's involvement. It is at this point that Tegana himself appears in the clearing. Ian threatens to kill the prostrate Kuiju, but this does not worry Tegana. He simply raises his sword and beckons to Ian.

Episode Seven: 'Assassin at Peking'

Tegana announces that as a servant of Noghai, with the aid of the TARDIS, he will shortly rule the world. Ian tells him that only the Doctor can operate the ship, but Tegana is adamant that Noghai's sorcerers will be able to discover its secrets. Just as he is about to deal with the defenceless Ian and Ping-Cho, Ling-Tau and another warrior arrive. The warrior kills Kuiju before Tegana introduces himself and accuses Ian and Ping-Cho of trying to steal the Emperor's belongings.

Their indignation at this charge cannot decide Ling-Tau – it is a matter for the Emperor alone to judge. Telling them of the move from Shang-Tu he says they will journey at once to Peking.

Having arrived at Peking, the others can but wonder at the magnificence of the place and Khan can but wonder at the Doctor's ability to play backgammon, which has already won him



Watched by the emperor
Wang-Lo (Gabor Borek)
Ian comforts the runaway
Ping-Cho

many riches. At the herald of a fanfare, the Empress arrives, an impressive but rather severe looking woman. Khan tells the Doctor that she will be furious when she hears of his losses and so the Doctor suggests one last game whereby if Khan loses, the Doctor will win his caravan back. After a while, Khan consents to this. Marco interrupts the game by announcing that Tegana has arrived. Polo is amazed to hear about the gamble but respectfully leaves the room.

Marco tells Susan and Barbara about the game. Everything seems to be working out, except for Ping-Cho who will have to marry the next morning as planned. Then Ling-Tau arrives with bad news – Ian and Ping-Cho are under guard after Tegana's accusation of theft. The Doctor rejoins them, extremely downhearted. He has lost the game and thus the TARDIS

Later, Marco goes to question Ian and Ping-Cho. They tell him what Tegana said about ruling the world and then Marco tells them that Ian is to stand trial alone, as Ping-Cho's prospective husband has requested she be withdrawn from the case, in view of her imminent marriage. The TARDIS has been taken to the throne room of the palace, where the Emperor is happily inspecting his new gift. He offers his thanks to Tegana for his help in recovering it, saying too that Ping-Cho has been let off her charges. Tegana suggests that she was led astray and tells the Emperor that Marco repeatedly let the travellers off charges of attempted theft.

Marco arrives and Khan questions him. Tegana tells him that the gift was an attempt to curry favour so that Polo could go home, something which infuriates Khan, who tells Marco that his plan has failed. He orders him to

get the key to the ship.

In the throne room a little later, there is an atmosphere of tragedy. Ping-Cho arrives and the Emperor tells her that her husband to be has expired after drinking the elixir of youth, a mixture of quicksilver and sulphur. Ping-Cho is not overly upset and Khan asks her if she wishes to stay or go home. She requests that she might stay and asked about the travellers, adds that they will always be her friends. Kublai Khan asks Marco to fetch the Doctor to open the flying caravan but tells him to wait until he has had his audience with Tegana. On his way out, Marco meets a contemptuous Tegana.

Meanwhile, the Mongol is being discussed by the four time travellers. After some debate, Susan realises that Tegana plans to assassinate the Emperor and help Noghai take over. The travellers realise that this plan



must be prevented at all costs if they are ever to have a chance of escaping. The Doctor summons their guard and trips him up with his walking stick, and the four friends run down the corridor, hotly pursued by palace guards.

On their way to the throne room they bump straight into none other than Marco – who refuses to listen to their desperate arguments and who orders Ian to be taken back to his cell at once. Ling-Tau saves the day by arriving at this point and telling the assembled crowd that Noghai is marching on Peking. Telling the travellers to stay where they are, Marco rushes off.

In the ornate throne room, Tegana informs Kublai Khan that he finds his terms of peace harsh. The Emperor

replies that rebels have to be humbled. Unruffled by this, the Mongol warrior draws his sword and informs the Emperor that he promised Noghai that he would deal with this matter himself. The Vizier tries desperately to protect his ruler but is mercilessly hacked down.

Marco bursts in through the doors and a fight ensues. It is a close thing, but Marco finally manages to disarm Tegana just as Ling-Tau and several other warriors appear on the scene. The Emperor tells Tegana he must die, but the proud warrior kills himself before he can be executed.

As his corpse is taken away, Marco gives the TARDIS keys back to the Doctor, telling him to leave now before it is too late. The travellers eagerly rush into the security of the TARDIS, with Susan just managing to say goodbye to Ping-Chu.

The TARDIS takes off and fades from the throne room, while Marco Polo apologises for his letting them go. The Emperor feels that the Doctor would have won the TARDIS back through backgammon anyway and that at least Marco will have something to tell his friends back in Venice. The young explorer disagrees, however, saying that they would not believe half the things he had to tell them:

'I wonder where they are now – the past or the future?'



Tegana catches Susan, as the time travellers attempt to escape in the TARDIS

MARCO POLO starred William Hartnell with Jacqueline Hill, Carol Anne Ford and William Russell. With guest stars Mark Eden as Marco Polo, Derren Nesbitt as Tegana, Zienia Merton as Ping-Chu and Martin Miller as Kublai Khan.

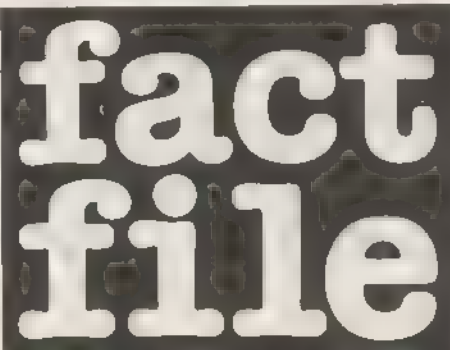
● Richard Marson



THE ORIGINS

Marco Polo was the first historical story, and was commissioned by script-editor David Whitaker following extensive talks with writer John Lucarotti about the right periods of history to plunder as suitable material for *Doctor Who*. As Lucarotti explains: "It was a period of history with which I felt a special affinity. As a boy, the stories of Marco Polo were enthralling and I tried to recapture that spirit of discovery and adventure in my television script. They wanted seven episodes, which was a bit of a chore in as far as the structuring of the piece had to be very carefully approached. With sets so limited and with the panoramic nature of the piece, I had to opt quite deliberately for a slow trek towards Peking.

"The other key was to avoid advancing the plot too much at any given stage – we managed to cover up the padding very well in the case of the historical stories because there was



always that opportunity for an extra bit of history to be mixed in – I was also very keen to give my characters anecdotes and tales, which gave them depth and added atmosphere.

"The characters in this were very strong. Marco himself was the central hero figure and yet I tried to build up a kind of unspoken rivalry between him and Ian. The two girls Ping-Chu and Susan were naturals together – both teenagers, both uncertain of what the future holds. Tegana was a strong villain – he had to be, because we revealed him so early on. He had power and a bit of mystery. The whole setting was super – it was like a 'Boy's Own' adventure, and as a writer as well as someone interested in history, it was fun to be given the chance to



virtually write the unwritten story of Marco Polo."

THE FILMING

Verity Lambert chose the director of the first story, Waris Hussein, to come in for the seven parts, although he was also seconded by John Crockett of *The Aztecs* fame. Hussein has since gone on to work in America, where his recent credits include the *Princess Daisy* mini-series – a far cry from the tiny studio where *Marco Polo* was video-taped.

To get the impression of the journey, graphics were used to show the progress of the caravan train on the map, while actor Mark Eden (Marco Polo) was taped reading various linking pieces of dialogue to cover these inserts. For the scenes set on the Plain of Pamir, jabolite was used to represent snow and a short part of the first episode was used at the end of *The Edge of Destruction* part two as the cliffhanger, a common practice during the Hartnell days, although it was recorded on the set of *The Edge of Destruction*. Often, cliffhanger en-

dings were re-filmed in the studio session for the following week's episode, because it was easier to do this than to attempt the then clumsy process of editing in the previous week's ending as the required reprise.

THE CAST

Waris Hussein chose an excellent and varied cast to play the colourful characters, with Mark Eden as Polo himself, an actor of considerable standing currently working on *Coronation Street*. The well-known Derren Nesbitt had to submit to extensive make-up to ensure he looked the part of the scheming Mongol warrior Tegana, while Claire Davenport played a marvellously comic Empress.

The production made extensive use of backdrops to achieve a sense of greater depth and style, particularly in the scenes set in the Gobi desert. Problems were experienced with some of the sets which were coming over on the soundtrack as rather too clompy and wooden, but there was little that could be done about this. *Marco Polo* went into the studio in the early part of 1964, and was recorded over the next seven weeks in order.

Derren Nesbitt remembers the gruelling studio schedule well: "The writer had inserted what we used to call tag scenes, which basically consisted of a bit of extra waffle just after a character had left a room, so that the actor involved would have enough time to get him- or herself over to the set for the next scene in which they were due to appear – in my case, as with most of the leads, that was often the one which directly followed the tag scene which was never more than a few lines long.

"On one occasion, I got stuck because my uniform was so covered in fur trimming and swords etcetera,



that if I'd forced my way into the set, I'd have brought it down. So there had to be an edit – and they weren't at all happy about that.

"Also, playing in those studios was horrible if you had a big, stuffy costume. As it was often meant to be cold, most of us were wearing them, so we had to act being cold when we were really boiling to death. Some of the extras who didn't have the same adrenalin of performance nearly wilted. The team spirit kept us going – that and the promise of a drink at the end of the day!"

Sadly, *Marco Polo* is one of the few William Hartnell stories of which there is no record in the BBC's film library. On a happier note, writer John Lucarotti did novelise his script for Target Books and this was released, albeit in somewhat trimmed form. ♦

Making

Although the 'true' historical story has not really been seen in *Doctor Who* since the Hartnell days, stories mixing historical settings and science fiction have regularly appeared, especially in the late Seventies.

Gary Russell traces the development of the pseudo-historical, and the Doctor's part in altering history . . .



Although a feature predominantly of the late Seventies, the pseudo-historicals go right back to the era of William Hartnell's Doctor, to the very first meeting between the Doctor and one of his own race, the notorious anti-hero, The Monk.

The Time Meddler featured no famous figures from history (but spoke of them), did not feature any major historical battles (but referred to them), nor did it closely examine its chosen era of history (but it looked like it).

In fact, the whole story does not seem to have a great deal going for it, except as a vehicle to introduce the roving rogue known as 'The Monk', because of his habit. He was no more a monk than the Doctor a doctor of the white-coated variety, but the Gallifreyan idea of choosing a title rather than a pseudonym seems to have been a popular one out in the constellation of Kasterborous. Hence we later meet the Master and the Rani.

But back to the Monk - he wasn't really evil, just a bored renegade, like the Doctor, who would do things like make a small saving in a bank and then nip forward a couple of hundred years to pick up a fortune in compound interest. In *The Time Meddler* we met the Monk embarking on a personal crusade to make the planet Earth a better place to live, by giving Harold modern weaponry at the battle of Hastings, thus thwarting

History!



The Time Meddler

the invasion of William the Conqueror.

The Doctor, naturally enough, thought this a rather foolhardy thing to do and set out to stop it, enlisting the aid of a horde of local Saxons who were in the middle of fighting off the invading Vikings. Historical accuracy was, nevertheless, a little absent, and the setting was just a colourful backdrop to this introductory story.

The Monk (still dressed as a Monk) turned up again during the Daleks' brief visit to Ancient Egypt during their Masterplan. This time the Doctor dispatched him to an ice planet where, it must be assumed, he stayed, as he never returned to

plague the Doctor.

Daleks are our next history meddlers, during the Victorian era. Then a misguided but once harmless man called Theodore Maxtible decided to turn base metal into gold. He and his partner Edward Waterfield thought they had enlisted the help of the Daleks in their plan. Indeed the Skaro meannies seemed only too pleased to help, but in reality they were picking up folk from the various times in Earth's history to spread 'the Dalek factor' throughout time.

Flitting back and forth between Gatwick airport in 1966, Waterfield's antique shop of 1860 and Skaro itself, the Doctor put a stop to

the Dalek plan and actually caused a mammoth civil war between the Daleks by entering the 'human factor' into some of them. *Evil of the Daleks* wasn't much of a *tour de force* for history buffs, (but it gave the BBC a chance to air the costume selection from their basement).

Neither, for that matter was *The Abominable Snowmen*. This was set in the 1920s – the only vaguely historical aspect being Travers' coat. Not even poor old Padmasambhava got a chance to tell us what life was like when he was a boy, three hundred years previously.

The War Games was really the first true pseudo-historical. Here for a couple of episodes we had pure war drama, as the Doctor, Zoe and Jamie found themselves trapped in what appeared to be 1917 in the trenches. However when they run into a roving patrol of Roman Legionaries, they begin to realise things are not quite as they seem. Indeed, here the whole device of using one 'traditional' *Doctor Who* element (history) to hide the basic theme (science fiction) is very cleverly woven together, with odd touches that make you begin to suspect everyone who arrives on the scene. Definitely not a story for viewers with specs as everyone with glasses tended to a) be a dirty villain and b) get shot.

In fact *The War Games* is one of those rare stories from the Sixties in which every villain, whether in the 'historical' war zones or the clinical war games control room gets his comeuppance, mostly in the superb ninth episode. *The War Games* was, despite *The Time Meddler's* attempt four years previously, the first serious use of pseudo-history as a means of story-telling.

LINX WITH THE PAST

In his third incarnation the Doctor went travelling everywhere in time. Bits of this story, and segments of that story would trot across time, but after the Atlantis (colourful but all too quick) of *The Time Monster* and the quirkiness of the roaring Twenties ship in *Carnival of Monsters*, it wasn't until *The Time Warrior* that we had what could truthfully be called the archetypal pseudo-historical story.

Take a castle in the 15th Century. Take the Third Doctor in 20th Century UNIT. Take Jingo Linx, an alien warrior whose ship has been ►



◀ crippled in a dog-fight in space. The alien lands on 15th Century Earth, can't use the people to help rebuild his ship, and so nips forward instead to our time, to kidnap a few scientists who might understand the principles of interstellar flight a little more. What you have is the scenario for the perfect historical with a bit of pure space opera chucked in for good measure.

Instead of the 15th Century Earth being purely a colourful background on which to put Linx, (and another excuse to air some more costumes), the whole brigade of primitives that Linx encounters play a very important part in what is to happen over the four episodes.

Unlike *The War Games*, where the history faded into the background as the Alien power was revealed, here both mix together perfectly. You can almost sympathise with Linx's frustration and understand that he himself isn't anti-human, but just considers human lives secondary to the greater task of returning to his space fleet. That having been said, he does find himself becoming involved in the local fracas and despite continually checking himself, he is always ready to find another weapon with which Irongron can defeat Edward of Warwick. Eventually, Irongron relies too heavily on his 'starman's' powers and is disposed of by Linx as he prepares to leave Earth for his fleet.

In a way it is rather sad that writer Robert Holmes chose to kill Linx instead of him reaching his

The Talons of Weng Chiang



Professor Litefoot and the Doctor - The Talons of Weng Chiang



battlefield again, where he could die for his own ambitions. The potential irony of that situation (Linx's only human victim is Irongron) is not explored, and we don't actually care that Irongron gets killed, as he seemed a greater villain than the 'starman' himself.

Robert Holmes was also responsible for another pseudo-history excursion via 1911 Family Estates and Egyptian mythology. Again we see the familiar 'horror' element of the long dead mummified figure coming to life, the images of jackel-headed Egyptian gods and the mystical significance of the perfect pyramid transferred to the realms of robots, alien races and gigantic spaceships.

Where the historical side of *Pyramids of Mars* fell down was in

its total lack of contemporary feeling for 1911, with only token references to Marconiscopes and H.G. Wells. Even *Carnival of Monsters* (also by Holmes) had a more realistic air to its period setting. But the story was still magnificent for its use of the Egyptian legends and the transfer to the 'alien conqueror', the most impressive – certainly the most powerful enemy the Doctor has ever faced – Sutehk. Here is a creature totally devoid of anything other than pure evil, motivated by a need for death and destruction to live.

THREE OF THE BEST

Three of the best pseudo-historical (and three of the best stories generally) perfectly caught the mood of an era, and terror of an alien menace unleashed on to a primitive world.

Masque of Mandragora saw the birth of modern science and with it (brought by the Doctor's own curiosity) a terrible alien power that couldn't be properly defeated. Using a mysterious demonic cult, Demnos, the Mandragora Helix energy sought a bridge from its own dimension into ours. Although the Doctor managed to drain it away using nothing but a tin breastplate and copper wiring, the Helix energy still thrived *somewhere* and must be due for a new attack before long.

In *Masque of Mandragora* the setting of Renaissance Italy was perfect, right down to the smallest detail. In many ways the story was superior to some of its contemporary BBC Classic Serials in its approach, helped along by the purpose built Renaissance-style buildings of Portmeirion.

The Talons of Weng Chiang took us back to the era of Queen Victoria, but away from the upper crust of *Evil of the Daleks* to the streets of East London where a mixture of *Sherlock Holmes* and *Fu Manchu* was created against a backdrop of the sewers. Indeed, with the Fourth Doctor in his deerstalker and the bumbling Professor Litefoot, it was indeed Holmes and Watson that met Rohmer's Fu Manchu, in the guise of Magnus Greel, and his henchman Li'Sen Chang.

In fact the whole story seemed typically historical, until the realisation that Greel was in fact not really the god Weng Chiang, but a thwarted war criminal from the

23rd Century who was using the vital life energy in young girls to replenish his decaying metabolism.

Here the science fiction aspect of the story was very secondary to the historical plot, and though no real accuracy in portraying that period was present in the story, it provided the perfect backdrop to Greel's vileness, an evil that would have seemed very lukewarm in the technopop world of the 1970s, or too silly in the barbaric Irongron's age.

Likewise *Horror of Fang Rock* (set within five years or so of *Weng Chiang*) needed the 'new' discovery of electricity to give this remake of

The Ballad of Flannan Isle style and presence. The geographical constraints of a lighthouse and a pile of jagged rocks in the sea doesn't give much room for drama and yet the claustrophobic mood and setting was truly evil. The end to the second episode, where the Doctor realises that their enemy is not locked outside the lighthouse but is in fact locked in with them, is in the context of the drama, a terribly climactic point.

From then on it is a fight against time until, uncharacteristically for the Graham Williams era, every member of the cast, villains and 'goodies' alike, are murdered and ►



Lady Jennifer and Lieutenant Carstairs *The War Games*



Giuliano and Sarah Jane *The Masque of Mandragora*



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◀ only the Doctor and Leela manage to escape the full horror of the title. Of all the pseudo-historical stories of the last ten years or so, *Horror of Fang Rock* is a perfect candidate for a reshooting.

SAILING SHIPS AND KINGS

City Of Death made a brief dip back into 16th Century Italy, but it wasn't until *The Visitation* that the pseudo-historical came back with force and here, after many years of hints, we saw the Doctor really was the cause of some major historical happening, The Great Fire of London.

What *The Visitation* lacked was any authenticity at all as far as period went. The villagers, afraid of the plague as well as the mythical 'death', (here a mere android) acted with all the grace and style of 1980s roughnecks, lacking any sort of believability as 17th Century country-folk!

Likewise, although we got a brief glimpse of London Pudding Lane-style, the aliens involved singularly failed to be seen and interwoven into London. Although a good story as far as adventure goes, *The Visitation* is not a prime example of pseudo-historical stories and only note-worthy because of the aforementioned Pudding Lane.

Another story that has a most tenuous link with our subject is *Enlightenment*, which took boats and crews from various periods of Earth's history and set them among the stars: an obvious link between history and science fiction. But none of the main characters were at all historical, apart from Jackson, the Nelson-esque sailor and it doesn't really fit into the category.

The Awakening is the same, using concepts from history (ie the Wars of the Roses) and reject costumes from *By The Sword Divided*, but setting it all as a pageant in a modern day village.

The King's Demons on the other hand is pure pseudo-history. It starts perfectly historically and seems much like the tales of Robin Hood, with authentic-sounding dialogue and colourful costumes, but suddenly does (like *The War Games* and *Horror of Fang Rock*) an abrupt about-turn with the entrance of the Master and his puppet Kamelion,

the shape changing android who impersonates the evil King John.

The historical flavour, however, isn't lost as the science fiction comes on strong and indeed the most important part, the characters' reaction to things beyond their comprehension, is explored well. So many writers fall into the trap of having their people suddenly move out of the character of their period at the first sign of an alien invader, as if it were an everyday occurrence. *The King's Demons* was never allowed to develop sufficiently, but as the last example of a real pseudo-historical story, it was a good try.

Up to date we have the historical setting, the historical incidents and even a real historical person (George Stephenson), but *The Mark of the Rani* did fall into the trap of allowing the story to overtake its background and lose in the second half an awful lot of the purely historical basis it had created in the beginning. For that reason, despite its setting, it cannot be counted as a true pseudo-historical story in the same way as *Talons of Weng Chiang*, *The King's Demons* or *The Time Warrior*, as neither the characters, nor situations really had any bearing on the plot. ♦



Li Hsen Chang - The Talons of Weng Chiang.

FASCINATING FACTS

◆ *Marco Polo* was about a long trek across Asia from the Himalayas to Peking; the time lapses from one location to another were achieved by an animated progress map, over which Polo (Mark Eden) narrated sections from his travelogue.

◆ *The Highlanders* showed the Second Doctor at his most eccentric, impersonating a German physician, an old washerwoman, and a wounded Redcoat.

◆ Late comedy actor Derek Francis, a family friend of Jacqueline Hill, often expressed a great desire to appear opposite her in *Doctor Who*. He got his chance in *The Romans* – perfectly cast as an OTT Emperor Nero.

◆ BBC Enterprises decided not to sell *The Crusade* to several Middle Eastern countries, who might have objected to the biased representation of historical events.

◆ *The Reign Of Terror* featured *Doctor Who*'s first ever location filming. An unremarkable first – being only two or three long shots of the Doctor (played by a double) strolling along country lanes.

◆ *The Romans* was one of the few stories to take time to show the Doctor and his companions relaxing. It was established that they'd spent several weeks enjoying a luxurious lifestyle in a Roman villa before their adventures started.

◆ *A Bargain Of Necessity*, the fifth episode of *The Reign Of Terror*, marked the first time *Doctor Who* was recorded at Television Centre in Wood Lane.

◆ The finale of *The Massacre* was illustrated by a 1½-minute sequence with a camera tracking over a series of British Museum prints, showing the Protestants slaughtering the Huguenots.

◆ Frensham Ponds in Surrey played a double role in *Doctor Who*. It was the Plains of Troy in *The Myth Makers* where Hector and Achilles fought their epic battle and also served as Culloden Field in *The Highlanders*.

◆ Douglas Camfield, director of *The Time Meddler*, worked out a special scene to end the Second Season. The TARDIS faded away,

the end theme music began, and over a vast starfield appeared the faces of Steven, Vicki, and then the Doctor, slightly over-exposed, before the credits finally rolled up.

◆ To lend realistic dimensions to fight scenes, many historical stories used the facilities of the BBC's Ealing Film Studios, including *The Aztecs*, *The Tribe Of Gum*, *The Crusade*, and *The Gunfighters*.

◆ So small was the Lime Grove studio that for *The Tribe Of Gum*, the final dash back to the TARDIS was partly accomplished by close-up shots of the regular cast, running on the spot while studio hands dragged foliage past their faces!

◆ *The Aztecs* is the only story to date to show the Doctor's romantic side, when he flirted openly with a genteel Aztec lady, Cameca, and accidentally became engaged to her.

◆ Tristram Cary specially composed the *Ballad Of The Last Chance Saloon* to link the 'action' throughout *The Gunfighters*. A typical Western saloon song, it was belted out by Lynda Baron, to the tinkling accompaniment of Tom McCall on the piano.

◆ When the sets were being erected midway through *Marco Polo*, one of the panels on the TARDIS console was badly damaged. It had to be repaired immediately and repainted, but thanks to black-and-white TV, viewers could not tell the panel was a different shade of green to the others.

◆ As well as visiting history, *Doctor Who* has also created it. *The Chase* revealed the Daleks were responsible for the mystery of the Marie Celeste; the Terileptils' interference was seen to bring about the Great Plague and the Fire of London; a Cyberman bomb caused the dinosaurs to die out; and Scaroth made the explosion which started life on Earth.

◆ *The Crusade* featured Jean Marsh as Joanna, the Lionheart's sister. She was married to Doctor-to-be Jon Pertwee at the time, and returned later in the year to star as the doomed companion Sara Kingdom.

◆ More recent stories have utilised interesting locations for their historical settings. Among others: The Ironbridge Gorge Museum in *Mark Of The Rani*, the splendid folly at Portmeirion in *The Masque Of Mandragora*, Quainton station in *Black Orchid*, and the tithe barn in Hurley for *The Visitation*.

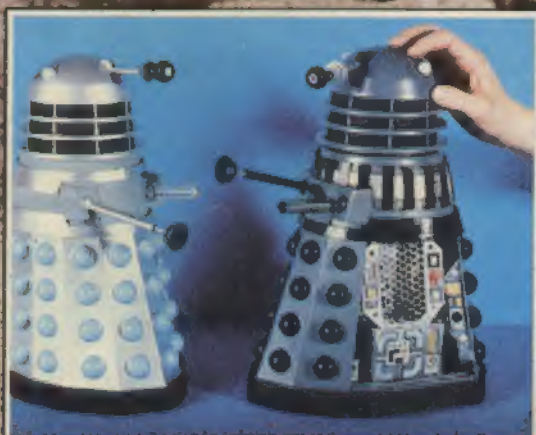
◆ One of the Doctor's most recurrent vices is name-dropping. Among the many colourful figures he claims to have met are Leonardo Da Vinci, Nelson and Napoleon, Henry VIII, Queen Victoria, Isaac Walton, and Houdini. He also claims to have written the first draft of *Hamlet* for Shakespeare, who was too ill to do it, and climbed a tree to drop an apple on Sir Isaac Newton's head!



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